

The Musical World.

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SATURDAY, MAY 5, 1866.

PRICE { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S THEATRE.

First of MADAME GRIST'S Limited Number of Performances.

"LUCREZIA BORGIA."

THIS EVENING (Saturday), May 5th, will be presented DONIZETTI'S Opera,
LUCREZIA BORGIA.

The following will be the cast:—Gennaro, Signor Mongini; Il Duca Alfonso, Signor Gassler; Gubetta, Signor Bossi; Rustighello, Signor Capello; Liverotto, Signor Manfredi; Gazella, Signor Bertacchi; Vitellozzo, Signor Casaboni; Maffio Orsini, Mdlle. Bettelheim; and Lucrezia Borgia by Madame Grist.

CONDUCTOR - - - SIGNOR ARDITI.

Commence at Half-past Eight o'Clock. Pit Tickets, 7s.; Pit Stalls, One Guinea; Reserved Box Seats, Half-a-Guinea; Amphitheatre Stalls, 7s. and 5s.; Gallery, 2s. 6d.; Private Boxes in the Upper Circle, One Guinea. Boxes, Stalls, and Places may be secured at the Box-Office of the Theatre, which is open daily, from Ten till Six; and at the Principal Librarians and Musiciansellers.

CRYSTAL PALACE, THIS DAY (SATURDAY).—
Handel's favourite Serenata, ACIS AND GALATEA, the most charming and the most popular of the secular works of the giant Composer, will be performed as the OPENING GRAND CONCERT of the season, on the Great Orchestra, with enlarged Band and Chorus, numbering in all nearly ONE THOUSAND PERFORMERS. Conducted by Mr. MANNES.

The solo parts will be sustained by the following Artists from Her Majesty's Theatre:—

Galatea	Mdlle. TITENS.
Acis	Signor GARDON.
Damon	Signor STRANO.
Polypheusus	Mr. SAWLEY.

Admission, Five Shillings, or by New May Guinea Season Tickets free.

A few Numbered Stalls, Five Shillings each, or sets of Stalls for the Nine Opera Concerts, One Guinea. These tickets to be had at the Palace.

NOTE.—Extra Railway Trains from all Termini will be run early in the afternoon.

MR. CHARLES HALL (Musical Director of the Royal Princess's Theatre) begs to announce his removal to No. 199, Euston Road, N.W., where he is prepared to resume his instruction in VOCAL MUSIC, and give finishing lessons to professional pupils in the Art of Singing for the Stage.

MR. KING HALL having completed his studies at the Royal Academy of Music, under the superintendence of the most eminent masters, requests that all communications, respecting Lessons on the Pianoforte, Harmony and Composition, also engagements for Concerts and Solfege, be sent to his residence, No. 199, Euston Road, N.W.

MISS BLANCHE REEVES

Will complete her Tour of Scotland (Ten Months) 19th May, 1866, after which date she will be at liberty for

ORATORIOS AND CONCERTS

As Principal Soprano.

The Scotch press are unanimous in their praises of this young artiste, her London Agents therefore simply quote the following brief extract on her performance at the last of the Edinburgh Saturday Evening Concerts:—"The more we hear Miss REEVES the more enraptured we become of her performances. Her tones are those of the most mellow of cremonas touched by the hand of a Paganini. Her compass is wonderful, and never yet have we witnessed the least approach to harshness in any of her most trying notes."

Address.—J. JEWELL, Esq., 104, Great Russell Street, Bloomsbury; or, R. PHILLIPS, Esq., 34, Wellington Street, Strand.

GLASGOW CITY HALL.—SATURDAY EVENING

CONCERTS.—(Under the direction of the Glasgow Abolitionist's Union.) Secretary, MR. JAMES AIRLIE; Organist, MR. H. A. LAMBERT; Solo Pianist and Conductor, MR. EMILE BERGER. The past season dating from 2nd September, 1865, till 14th April, 1866, was attended by nearly 100,000 persons, and, amongst others, the following artistes were engaged:—Messdames Louisa and Susan Fyne, Ruten-dorf, Martorelli, Weiss, E. Wynne, Tonneller Whytock, Howard Paul, Elton, Kirk, and Sherrington. Messrs. Weiss, Perron, Cummings, Montem Smith, Ambonetti, Kennedy, A. Laurence, Patey, and Chorus of 200 Voices. Instrumentalists:—Messrs. H. Blagrove, Lemmens, H. C. Cooper, Land, and Randeegger. These Concerts will be resumed early in September next, to make arrangements for which, Mr. AIRLIE, the Secretary, will visit London for a fortnight, on the 10th May, and may be communicated with at Angus's Hotel, 23, New Bridge Street, Blackfriars.

ST. JAMES'S HALL, MAY 5th.

MISS MADELINE SCHILLER

Has the honor to announce that her

GRAND EVENING CONCERT

Will take place on

TUESDAY, MAY 8th,

To Commence at Eight o'Clock.

VOCALISTS:

Mdlle. LIEBHART,	Mdlle. LOUISA VAN NOORDEN,	Miss BERRY GREENING,
	and Madame SAINTON-DOLY.	
Mr. SIMS REEVES,	and	Signor CIARATTA.
Violin, HERT STRAUS,	Violoncello, HERT LIDEL,	Harp, Mr. JOHN THOMAS,
	and Pianoforte, Miss MADELINE SCHILLER.	

CONDUCTORS:

Mr. BENEDICT,	Hert WILHELM GANZ,	and Mr. AGUILAR.
Sofa Stalls, 10s. 6d.; Reserved Seats (Numbered), 7s. 6d.; Balcony, 5s. and 3s.;		
ADMISSION—ONE SHILLING.		

Tickets to be obtained of the Principal Musiciansellers; and at Mr. AUSTIN's Ticket Office, St. James's Hall, 28, Piccadilly.

SIGNOR GUSTAVE GARCIA & MR. WALTER BACHE'S MORNING CONCERT.

MESSRS. COLLARD'S ROOMS,

Wednesday, May 23rd, 1866, commencing at Three o'Clock.

A selection from "TANNHAUSER," including the Prayer (Miss Rose Hersee) and Septuor (Messrs. Herbert Bond, G. T. Carter, Ellis, G. Garcia, Welch, Fontana, and Lewis Thomas), Mdlles. Nina Dario, Linas Martorelli, and Seazi, will also appear. Pianoforte—MM. HARTVIGSON and WALTER BACHE.

CONDUCTORS—MM. BENEDICT and FRANCESCO BERGER.

Tickets, Half-a-Guinea, at the Principal Musiciansellers.

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FORTE AND SHEET MUSIC BUSINESS, situate in one of the Principal Cities in the North of England, established upwards of Twenty-five Years by the present Proprietor. There is an excellent Hiring Trade done, amounting to from £450 to £500 per year. Profits from the Sale of Pianoforte, Harmoniums, &c., £500 per annum. Full employment for Two Tuners and Repairers. If taken as it now stands, the sum required would be about £4,000. The shop (with very superior house attached) is about 60 feet long and 12 feet 6 inches high, fitted up in good style with very Handsome Plate Glass Front (one square of which is 107 inches by 85 inches), in the best part of the principal street in the city; the premises, which are freehold, and the property of the present proprietor, may be had on Lease or Purchased. Satisfactory reasons will be given for the present owner wishing to relinquish the business. It is seldom or ever such an opportunity offers. Only principals will be treated with. Application to be made to Messrs. CHAPPELL, 50, New Bond Street; Mr. CADDY, Liquepond Street; or Messrs. J. and J. GODDARD, 68, Tottenham Court Road, London.

MLLE. ENEQUIST.

MLLE. ENEQUIST begs to announce that her engagement at the Italian Opera, Her Majesty's Theatre, will not prevent her from accepting engagements for Concerts, &c.—Address, 37, Golden Square.

MACLISE'S MOORE'S IRISH MELODIES IN MINIATURE. Miniature Edition, in Imperial 16mo., with all the Original Designs reduced by a New Process, price 10s. 6d., cloth, gilt edges, or 21s., bound in Morocco by Riviere, MOORE'S IRISH MELODIES, Illustrated with 161 Plates by D. MACLISE, R.A., and the whole of the Text engraved. London: LONGMANS, GREEN, and Co., Paternoster Row.

M^DLE. LIEBHART will sing Proch's admired *Lied*, "At morning's break" (*Morgenfensterlein*), at Herr REICHARDT's Concert, Dudley House, May 11th.

M^DLE. LIEBHART will sing Guglielmo's popular song, "The lover and the bird," at St. James's Hall, May 8th; Mrs. Tennant's Concert, May 15th; and at Lancaster, May 22nd.

A RTICLED PUPIL.—WANTED A YOUTH, about 16 years of age, as above. A general preliminary education, and some knowledge of music indispensable. A premium required.—Address, Mr. HARPER, 25, Brecknock Crescent, N.W.

CAMILLA URSO, the Lady Violinist, is in town for the Season, and all communications, for Concerts, *Soirées*, &c., should be addressed at No. 26, Notting Hill Square, W.

MADAME RUDERSDORFF will sing Signor RANDEGGER's Venetian song, "Beneath the blue transparent wave," at Camberwell, May 8th.

MISS FANNY POOLE will sing her serenade, PENSIVE WATCHING, at 5 Cleveland Row, St. James's Palace, on May 11th, and at Dudley House, on May 21st.

NEW TARENTELLA, "ITALIA," for the piano, composed and dedicated to MADAME ARABELLA GODDARD, by Mrs. MOUNSEY BARTHOLOMEW. Published by METZLER & Co., 35 to 38, Great Marlborough Street.

HERR REICHARDT begs to announce that his *Matinee Musicale* will take place at Dudley House, by kind permission of the Right Hon. the Earl and the Countess of Dudley, on Friday, May 11th. Vocalists: M^Dlle. Enequist, M^Dlle. Liebhart, and Madame Sainton-Dolby; Herr Reichardt and Signor Ferranti. Instrumentalists: M^Dlle. Bettelheim and Herr Kuhn (Pianoforte), M^Dlle. Theresa Liebe (Violin), pupil of Teresa Millanolla, Apollonias (Harp). Conductors, Messrs. Lindsay Sloper, Ganz, Randegger, and Mr. Benedict. Tickets to be had of Herr REICHARDT, 10, Somerset Street, Portman Square, and of the principal Musicians.

M^DLE. SEZZI'S MATINEE MUSICALE, at Willis's Rooms, May 14th. Artists:—M^Dlle. Angele, M^Dlle. Sezzi, Monsieur Mottes, Mr. George Perren, Signor Ciabatta, Mr. Walter Bachs (Pianoforte), Mr. John Thomas (Harp), Signor Padovani (Violoncello). Conductors—Signori Campana, and Pilotti, Herr Lehmeier, and Mr. Benedict.

MISS LUCY EGERTON (Pupil of the Bayswater Academy of Music) will sing G. B. ALLEN's new Ballad, "Mary of the Dee," at Miss ELIZABETH JEWELL's *Matinee Musicale*, on the 9th May.

M^DLE. ANGELE will sing Benedict's admired song, "Rock me to sleep," at M^Dlle. SEZZI's *Matinee Musicale*, Willis's Rooms, May 14.

MR. RIDLEY PRENTICE'S CONCERT, Hanover Square Rooms, Monday Evening, May 7th. Madame Parepa, Madame Sainton-Dolby; Messrs. Sims Reeves, Carrodus, Daubert, Walter Macfarren, and Ridley Prentice. Mr. Sims Reeves will sing "The Message" and Mr. Ridley Prentice's new song, "Echoes" (with Violin Obligato). Tickets, 10s. 6d. and 5s., of Mr. RIDLEY PRENTICE, 76, St. George's Road, South Belgrave, and at the Rooms, &c.

MR. BENEDICT'S GRAND MATINEE MUSICALE, at Dudley House (by the kind permission of the Earl of Dudley), on Friday, May 25, to begin at 3 o'clock. Tickets, One Guinea each. Immediate application for the few remaining seats is respectfully solicited.—2, Manchester Square, W.

HERR LOUIS ENGEL'S THREE HARMONIUM RECITALS will take place (by kind permission) at Messrs. COLLARD's Rooms. The First Recital on Friday Morning, May 18th, at Three o'clock, *precisely*. The second Recital on June 4th, and the third on the 27th. M^Dlles. Liebhart, Wilkinson, Martorelli, Enequist, and Monsieur Jules Lefort, have kindly consented to give their services to Herr ENGEL. Subscription Tickets, for three Recitals, One Guinea, at Herr ENGEL's residence, 17, Somerset Street, Portman Square.

MONS. JULES LEFORT will arrive, on the 8th of May, in town for this Season. Letters and engagements to be directed to the care of Herr ENGEL, 17, Somerset Street, Portman Square, W.

MADAME FLORENCE LANCIA will sustain the principal parts in the Operas *Dinorah*, *Rose of Castile*, *Bohemian Girl*, and *Faust*, during the ensuing week at Boston.

M. PAQUE begs to announce that his MATINEE MUSICALE will take place, by kind permission, at the Marchioness of Downshire's residence, 24, Belgrave Square, on Monday, June 4th.

MISS AGNES ZIMMERMANN'S THREE PIANO-FORTE RECITALS, Hanover Square Rooms, Thursday, May 10th, 24th, & June 7th, at Three o'clock. Vocalists—M^Dme. Patey Whytock, and M^Dme. Rudersdorff. Conductors—Messrs. Benedict, W. Macfarren, Signor Randegger. Subscription and Family Tickets—Stalls, One Guinea; Seats, 15s.; Single Tickets, Half-a-Guinea, 7s., and 3s., of Miss AGNES ZIMMERMANN, No. 13, Dorchester Place, N.W.; and at the Hanover Square Rooms.

UNDER DISTINGUISHED PATRONAGE.

MRS. TENNANT has the honor to announce that her GRAND MATINEE MUSICALE will take place, (by kind permission) at the residence of the Most Noble the Marchioness of Downshire, No. 24, Belgrave Square, on Tuesday, May 15th, to commence at Three o'clock, when the following distinguished artists will appear:—M^Dlle. Liebhart, Miss Emma Jenkins, Mrs. Tennant, Madame Sauerbrey, Mr. Leigh Wilson, Mr. Richard Lansmore, and Signor Ciabatta. Harp—Mr. John Thomas; Violin—Signor Carlo Patti; Pianoforte—Miss Madeline Schiller and Mr. Brinley Richards. Conductors—Mr. Benedict, Mr. Fred. Archer, Mr. Tyres, and Signor Guglielmo. Sofa Stalls, 21s.; Stalls, 10s. 6d. Tickets to be had of Mrs. TENNANT, 108, Mount Street, Grosvenor Square; of CHAPPELL and Co., 50, New Bond Street; and of Mr. JOHN BLAGROVE (DEARLE and Co.), 52, New Bond Street.

MISS ROBERTINE HENDERSON will sing Wallace's "Song of May," at Mrs. JOHN MACFARREN's "Evening at the Pianoforte," at the Assembly Rooms, Deal, May 22nd.

MR. GEORGE PERREN will SING ASCHER's Popular Song, "ALICE, WHERE ART THOU?" at Madame Sainton-Dolby's Concert, St. James's Hall, May 14.

MAD^DLE. LINAS MARTORELLI and MAD^DLE. CHRISTINA MARTORELLI will sing Goldberg's Popular Duet, "Vieni la barca è pronta," at Burslem, May 25th.

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA.—ROSSINI'S STABAT MATER and MENDELSSOHN'S ATHALIE, on Friday Next, May 11th. Subscription Concert. Principal Vocalists—M^Dme. Lemmens-Sherrington, Miss R. Henderson, M^Dme. Sainton-Dolby, Mr. Sims Reeves, and Mr. Santley. The illustrative verse of Athalie will be recited by Mr. Creswick. Tickets, 3s., 5s., and 10s. 6d., at the Society's Office, 4, Exeter Hall.

MISS KATE GORDON will play Ascher's favorite arrangement of "ALICE, WHERE ART THOU," at her Concert, May 23rd.

HERR REICHARDT will sing his admired song, "The Golden Stars" (*Die Goldenen Sterne*) and "Nur einen Wunsch," *aria* from Gluck's *Iphigenia*, at his Concert, at Dudley House, Friday, May 11th.

HERR REICHARDT will sing Herr Goldberg's New Romance, "The Reproach," (*Si vous n'avez rien à me dire*) at his *Matinee*, at Dudley House, Friday, May 11th.

UNDER DISTINGUISHED PATRONAGE.

MAD^DLES. EMILIE and CONSTANCE GEORGI beg to announce that their Second *Matinee Musicale* will take place at the Beethoven rooms, 76, Harley Street, on Wednesday, May 21st. Tickets, Half-a-Guinea; or, Family Tickets, admitting three, One Guinea, to be obtained at the Principal Music Warehouses, and of M^Dlles. GEORGI, 76, Harley Street, Cavendish Square.

HERR ALFRED JAELL will arrive in London about May 20th. For engagements apply to the care of Messrs. ERARD & Co., 13, Great Marlborough Street.

HERR LEHMEYER has the honour to announce to his friends and pupils that his annual *Matinee Musicale* will take place, by kind permission of Messrs. COLLARD and COLLARD, at 16, Grosvenor Street, on the 13th June, on which occasion he will be assisted by the most eminent artists of the season. Applications, also for Piano Lessons, to Herr LEHMEYER, North Crescent, Bedford Square.

M. J. ASCHER, Pianiste to the Empress of the French, begs to announce his return to town from the continent. All communications to be addressed to the care of SCHOTT & Co., Regent Street, or ERARD & Co., Great Marlborough Street.

MISS ELEANOR ARMSTRONG begs to announce that her ANNUAL CONCERT will take place at the Hanover Square Rooms, on Wednesday Evening, May 23rd.—Address, 60, Burlington Road, St. Stephen's Square, W.

MISS BERRY GREENING will sing Horn's popular "Cherry Ripe," with variations, (expressly composed for her) at Southsea, May 10th; and St. James's Hall, 30th.

M^DLE. LINAS MARTORELLI.

M^DLE. LINAS MARTORELLI begs to announce that her Grand Evening Concert will take place at the Hanover Square Rooms, on May 24th. Further particulars will be duly announced. All communications to be addressed to her, care of Messrs. DUNCAN DAVISON and Co., Foreign Music Warehouse, 244, Regent Street.

FELIX-MENDELSSOHN-BARTHOLDY.*

(Continued from page 264.)

In the year 1843, we have first to mention a not unimportant musical event in a town near Leipsic. A very excellent concert was given under the direction of a Herr Franz, at the beginning of January, in the Singacademie, Halle, for the benefit of the Handel scholarship. The programme consisted of the overture of *Die Hebriden*; a Four-Part Song by Schubert; Mozart's D minor Concerto; and Mendelssohn's *Lobgesang*. Of the last grand work we are informed that it was listened to in a spirit of true devotion, and that it left behind it an indelible impression. The tenor solo: "Hüter, ist die Nacht bald hin?" struck the local critic as producing a more profound, and the chorus: "Die Nacht ist vergangen," a more grandiose effect than anything else in the whole range of modern oratorio music.

On the 16th January, this year, the general programme of the new School of Music was first published in Leipsic. It promised instruction in composition, on the violin, pianoforte, and organ, and in singing, as well as scientific lectures on the history of music, and æsthetics, together with practice in concerted playing and choral singing. Mendelssohn, Hauptmann, Robert Schumann, David, Pohlenz, and Becker, were provisionally appointed masters, and, at the same time, such persons as might desire to be accepted as pupils, requested to enter their names, up to the 23rd. March, for the preliminary examination. The number of candidates amounted to as many as forty-six even then; in July, it was sixty-eight, forty-two of whom, including two Dutchmen, an Englishman, and an American, were admitted. On the 3rd April, the Conservatory was solemnly opened, in the name of his Majesty, by Herr von Falkenstein, one of the ministers. By the middle of the month, the whole course of instruction was made public. Mendelssohn undertook the practice of solo singing, instrumental playing, and composition; Hauptmann, the theory of harmony, and counter-point; Schumann, pianoforte playing, and the revision of private essays on composition; David, violin-playing; and Becker, the organ. Instead of that excellent singing master, and Musical Director, Herr Polhenz, who had died suddenly and unexpectedly, on the 10th March, and to whom both the opera and the concert room were indebted for many talented artists, Mad. Grabau-Bünau, and Herr Böhme were selected to give lessons in solo and choral singing. The above masters, moreover, were to be assisted by Herren Klengel (violin), Plaids, and Wenzel (piano). Herr Ghezzi gave lessons in the Italian language. The scientific lectures were subsequently undertaken, after the year 1845, by Herr Franz Brendel, already then favourably known for his lectures on music, and now editor of the Leipsic *Neue Zeitschrift für Musik*. Several patrons and friends supported the newly budding institution with very valuable gifts. Thus, Herr D., a *Regierungsrath*, presented 500 thalers; Herren Br. and H.,† a fine grand piano from their famous manufactory; while a music-publisher, Herr K.,‡ placed six students on the free list of his circulating musical library. But what interests us more than aught else, considering the object we have in view, is the way in which Mendelssohn exerted himself for the institution he had called into being. He was not only its founder but one of the most active workers connected with it. He took up this matter as he did every other, with the intellect and energy peculiar to him, and displayed, in addition to his other gifts, an extraordinary talent for musical pedagogy, a quality we could scarcely have expected to find in a man of his genius. How instructive his hints were as he looked over their compositions, and how exciting were his lessons in the higher pianoforte system and solo-singing, his pupils, of both sexes, are unable to describe in terms of sufficient gratitude. He most zealously took upon himself the private examinations of the various classes, as well as the grand half-yearly examinations, whenever he happened to be in Leipsic. Even in the lower classes, each pupil had to give him, at the private examinations, proofs of skill, for instance in modulation (that is, passing from one key to another); his gleaming eye and nice ear were everywhere, and he sometimes himself drew out the timid who were endeavouring

to hide themselves among the general crowd; nay more, when the conduct of any pupil, who was summoned to stand forth, in any way displeased him, he could very sternly reprove the offender. After the institution had been in existence only a short time, he once sat up half the night in order to accompany the report of each pupil with some appropriate remarks. To continue manifesting in so especial a manner the interest he took in the institution was, however, naturally incompatible with his high musical mission; but he always devoted himself, with the greatest satisfaction, to the task of giving instruction, as long as he remained in Leipsic; whenever he could possibly manage it, he invariably conducted the great public examinations himself, and, whenever required, was ever ready to advise and to assist, to praise and to blame, to encourage and to keep the pupils in their proper place. With noble modesty, however, he refused to be considered as the principal director of the whole; to use his own expression all he wanted was to be "one of the six masters." But, on the other hand, as it had always been one of his pet desires to live and work with Moscheles, whenever the latter should retire from England, he frequently expressed a wish in his letters to see Moscheles' school transplanted to the Leipsic Conservatory, and proposed that Moscheles should undertake, with the masters already appointed, the management of it. Thanks to Mendelssohn's mediation, the directors of the Conservatory came to an understanding with Moscheles, who has lovingly devoted himself for the last twelve-month* to his new mission, and by continuing to foster this musical nursery, which has already yielded such satisfactory fruits, will do honour to the memory of his friend.

Let us now direct from this glance, both new and interesting, doubtless, to most of our readers, at Mendelssohn's exertions as a practical master, and direct our attention to what he did as an artist more properly speaking. At the 15th Subscription Concert, one of the earlier Symphonies, probably that in A major, consisting of Introduction and *Allegro agitato*, *Scherzo assai vivace*, *Allegro guerriero*, and *Finale maestoso*, was performed, but without what is called a brilliant success.† On the other hand, preparations had long been going on for affording us the pleasure of hearing a new work by Mendelssohn. This work, also, dated from a very early period, but had been materially remodelled, and was entitled to be considered as complete only now; at any rate, it was now publicly performed for the first time. I allude to *Die erste Walpurgisnacht*, a ballad of Göthe's, set to music by Felix Mendelssohn-Bartholdy, and given at the sixteenth Subscription Concert, on Thursday, the 2nd February, 1843, for the first time in Leipsic, or anywhere else. The solos were undertaken by Madlle. Schloss, Herren Schmidt, Pögnier, and Kindermann; the choruses were executed by amateurs. The concert was in other respects, also, a splendid one. A Symphony by Haydn; Mozart's air: "Deh, per questo istante solo;" Beethoven's Fantasia for Pianoforte, Chorus, and Orchestra, the pianoforte part being performed by Madame Schumann, who afterwards played Variations by Henselt; the Overture to *Euryanthe*; and choruses from Weber's *Leier und Schwert*, constituted the first part of the concert, the second being entirely taken up by the *Walpurgisnacht*. It could not be denied that Mendelssohn had chosen very good society; but it was again a great piece of modesty in him to enlist the susceptibilities of the public by giving them so many masterpieces previous to the creation of his own muse.

As we have already said, Mendelssohn had set the poem to music in Rome, and, moreover, in all probability, at the especial wish of Göthe, who, perhaps, had discussed the matter with the young composer while the latter was staying in his house, before his Italian trip. As late as the 9th September, 1831, that is: at a date when the greater part of the task of composition was already finished, Göthe wrote to Mendelssohn: "This poem is intended to be, literally speaking, highly symbolical, for in the history of the world, we must continually meet with the repetition of the fact that something old, well-founded, tried, and tranquillising, is, by innovations which spring up, pressed upon, pushed aside, displaced, and, if not extinguished, at any rate penned up in the narrowest

* "A Memorial for His Friends." By W. A. LAMPADIS. Translated expressly for *The Musical World* by J. V. BRIDGEMAN. (Reproduction interdicted).

† Breitkopf and Hartel.

‡ Kistner.

* Herr Lampadins is writing early in 1848.
† This is a description of the A minor symphony (the "Scotch,") which was produced about that time. It was first performed in England at the Philharmonic Concerts, in the summer of 1842, under the direction of the composer.—Ed. M. W.

space. The Middle Ages, when hate can and may exert an opposing influence, is here represented pregnantly enough, and a joyful, indestructible enthusiasm blazes up once more into brilliancy and clearness." Despite all the indisputably great excellences of the poem, it can, however, scarcely be maintained that the poet has quite succeeded in working out this high-symbolical intention as such. He has not confined himself to it, but has given it, for a foundation, I might almost say, a massively historical subject, in which the new element, which is also the better, being Christianity, though in the caricature of superstition, plays a pitiful part. Symbolisation has become a real objective drama, by the historical tenor of which the composer, in the profoundest recesses of his religious sentiments, could scarcely feel vividly affected. It was only the conclusion, which at any rate expresses a beautiful and serious longing for truth, an avowal of imperfect knowledge, and a yearning for light, that could in this respect reconcile him with the poem. On the other hand, the dramatic animation, the musical harmony and the fantastic element in it, combined with the splendid opportunity it offered for tone-painting, could not fail to excite in the highest degree his impulses as an artist. I certainly do not know whether these were the views taken by Mendelssohn of the work, but the impression produced by the music leads us to suppose that his motives were of this description. At the very outset, the tone-painting in the overture, intended to express the transition from winter to spring, and the caprices of April, in rain, sunshine, storm, and hail, is admirable; just in the same way, out of the succeeding short tenor-solo, and the women's chorus appended to it, the clear sky smiles, and the mild air of May streams upon us. The dramatic element comes out most vividly in the extraordinarily well-constructed chorus of the Watchmen and the People "Vertheilt euch, wackre Männer, hier durch dieses ganze Waldrevier," which, short as it is, presents the scene to us in the most pregnant fashion. In the chorus: "Komm mit Zacken und mit Gabeln," which slightly verges on the grotesque, the composer has, as it were, given the reins to his youthful partiality for the Fantastic, though always with a wonderful artistic command of form, a command capable of preserving order and harmony, even in this apparently wild chaos of tones. The composer, however, altered a great deal in the parts, after the first performance in Leipsic, so that, at present, even this chorus is more pleasing than it was. Above all the demoniacal hubbub, the voice of the Druid floats, at last, serious and calm: "Die Flamme reinigt sich vom Rauch, so reinig' unsern Glauben, und raubt man uns den alten Brauch, dein Licht, wer will es rauben!" But we should, I think, be making a mistake, were we to seek in this song the expression of a feeling of perfect religious satisfaction; we find in it, rather, in accordance with the text, the prophetic expectation of a more beautiful and resplendent future. But, as far as regards the composer, he has in this production satisfied every anticipation justified by the words. If our feelings are not so affected by this composition as by other things of his, this must be attributed most decidedly less to the musical treatment than to the nature and purport of the poem. The performance of the new production was, even on the very first occasion, a most finished one. Respecting the meeting of Mendelssohn and Hector Berlioz just after the grand rehearsal of the above, I will say a few words subsequently, when I speak of Mendelssohn's bearing towards strange artists.*

(To be continued.)

FOREIGN PIANISTS.—Although Madame Schumann and one or two eminent artists, whose advent this season was announced, are unexpectedly prevented from coming, our public concerts will not be at a loss for foreign pianists. M. Hartvigson, from Copenhagen, who in the season 1864 was so favourably received at the Philharmonic Concerts, is here; Mdlle. Mehlig has already been heard; while Herr Jacl and others are expected.

MALTA.—Mr. Philip Galea, the bandmaster, on the occasion of his leaving the 4th Foot to join the 1st Batt. 8th Regt., was presented with a handsome silver cup by the band of the former gallant corps—as a mark of the feelings of high esteem and respect entertained towards him by the whole of the band, which, through his pains and exertions, has been brought to its present state of efficiency.—*Malta Observer*, April 10.

* Berlioz and Mendelssohn were no strangers. They had been very intimate during Mendelssohn's early visit to Rome—in 1831, twelve years earlier.

HER MAJESTY'S THEATRE.

That the reproduction of *Faust* would be one of the incidents of the early season was naturally expected. Since it was first heard at this theatre and in this country (June, 1863), M. Gounod's best opera has lost little of its attraction. Three years' constant performance has deprived it of none of its freshness and vigour. Indeed, while musicians think neither less nor more of *Faust* than from the first, its popularity with the crowd of amateurs has rather increased than diminished, and its most salient melodies are as universally familiar as any of the operatic tunes of the last quarter of a century. There is nothing new to say about the performance of last week at Her Majesty's Theatre. The Margaret of Mdlle. Titiens is what it has always been—thoughtful, poetical, and in the scenes of the Church and the Prison (Acts 4 and 5) unsurpassed. Mr. Santley's Valentine is still, whether judged from a musical or dramatic point of view, unrivalled; while M. Gassier's Mephistopheles exhibits the peculiar bluntness which from the beginning marked his conception of the character, and distinguished it, in some respects not unfavourably, from the more generally accepted reading. These three excellent artists were in the original cast. The original *Faust* was Giuglini; the original Siebel (an interpolation which would have somewhat astonished Göthe), Mdlle. Trebelli. Signor Gardoni's portrayal of the rehabilitated alchemist, however, is well known as one of that favourite singer's most carefully considered and successful efforts; nor less familiar is the Siebel of Mdlle. Bettelheim, the lively Viennese contralto, whose return to her post is an event that can hardly fail to give satisfaction to the frequenters of Her Majesty's Theatre. The chorus and orchestra work with the same spirit and unanimity as when the opera was first played under the direction of Signor Arditi, who would do well, for once, to pass unheeded the "encore" that usually attends what is termed by courtesy "the chorus of citizens," in the introduction to the *Kermesse*—the one piece of "clap-trap" in *Faust*.

The *Trovatore*, which it was hoped had been laid aside for a season, was brought up again on Saturday night. There was, however, cause for this, inasmuch as it was selected for the *début* of an unknown soprano, and the first appearance, after a too long protracted absence, of a tenor whose value under present circumstances can hardly be over-estimated. Of Mdlle. Louise Lichtmay, the new soprano, it would serve no good purpose to hold out flattering hopes. Just such a Leonora is to be met with in almost every German town where there happens to be an opera-house, and where they are in the habit of performing Signor Verdi's compositions; but that is by no means a reason why she should be considered good enough to pass without question at Her Majesty's Theatre. To say nothing about Mdlle. Lichtmay's singing and acting, both of which are as intrinsically mediocre as they are superfluously energetic, Mdlle. Lichtmay's acquaintance with Italian is so painfully restricted that she might as well give the verbal text in her own language for anything that would be lost by the change. She obtained the usual marks of encouragement throughout her performance; but these are indiscriminately administered now-a-days to every fresh comer, good, bad, or indifferent, and on the occasion of a *début* count absolutely for nothing. On the other hand, the re-appearance of Signor Mongini, the most renowned tenore *robusto* of the day, with his magnificent voice unimpaired, and his singing as full of vigorous intention as of yore, imparted an interest to the performance of *Il Trovatore* which has not belonged to it since the retirement of Signor Giuglini. Signor Mongini as Manrico is the right man in the right part. The music is precisely fitted to such exceptional means as his, and he throws his whole soul into its delivery. Redundant in gesture, over-energetic in expression, Signor Mongini, singing or acting, is always terribly in earnest; and, if he could only make light here and there of an occasional passage, it would be a relief both to himself and the audience. This extraordinary earnestness, however, has always been his characteristic, and must be accepted as an essential part of his idiosyncrasy. Happily, it is balanced by inestimable qualities; and it would be worse than hypercritical not to greet with hearty welcome a re-acquisition of such genuine worth. The audience on Saturday night were favourably disposed from the beginning, and so charmed with the first tones of the Italian tenor's voice—heard from behind the scenes, in the plaintive air, "Deserto sulla terra"—that at the end of the opening phrase there was a unanimous burst of applause, and at the end of the air as unanimous a call for the singer. So it went on to the conclusion of the opera. The slow movement, "Ah! si, ben mio," in the delivery of which Signor Mongini contrived to temper the ardour of his expression with rare judgment, was called for again without a dissentient voice, and after its explosive sequel, "Di quella pira," one of the salient features of which was, as might have been anticipated, a splendid high "C," the singer was twice summoned before the lamps, amid applause both loud and general. Meanwhile, hoping speedily to test Signor Mongini in music of another kind, we shall only add that his success was unequivocal. Mdlle. de Meric Lablache, who strives, not unsuccessfully, to give intense dramatic

significance to the character of Azucena, was greatly applauded after the Gipsy's narration of her wrongs and vengeance; and Mr. Santley (Conte di Luna) was, as usual, compelled by the undivided acclamation of the audience to repeat the air "Il balen del suo sorriso"—with what faultless sentiment and richness of vocal tone he sings which it is needless to add.

Mr. Hohler made his third appearance on Tuesday night; and the first of Madame Grial's performances is announced for this evening, when *Lucresia Borgia*, is to be played, with Signor Mongini as Gennaro. Gluck's *Iphigenie en Tauride*, it is said, will be positively produced on Tuesday, with Mdlle. Titiens, Signor Gardoni, Signor Gassier and Mr. Santley in the principal characters.

NEW PHILHARMONIC CONCERTS.

With the best good will it is pretty nigh impracticable to keep pace with the run of concerts, when the full tide of the musical season has set in. All that can be done is to preserve a brief record of the most important events. Since our last allusion to the doings of the concert-room Dr. Wyld's New Philharmonic Concerts have joined the throng. There was promise in these from the beginning—in 1852: but there has been real life ever since the energetic director assumed the exclusive responsibility of preparing and conducting them himself. Dr. Wyld re-appears at the head of the same splendid orchestra—strong in ability as in number, with Herr Ludwig Straus and Mr. Henry Blagrove, as first violins (*chefs d'attaque*)—to which he has accustomed his supporters for years past, and with a programme as full of interest as any he has given. There were two symphonies; but as the first was a symphony by Schumann, Dr. Wyld probably looked upon its introduction in the light of an experiment which it was advisable to back up with a safe card. So he commenced his second part with the universally admired Italian symphony of Mendelssohn, the very capital performance of which would have sufficiently consoled his audience had consolation been required. Happily, this was not the case. Great curiosity is attached at this moment to the orchestral compositions (also the best compositions) of Schumann; and though, perhaps, on the whole, the Symphony in E flat, the latest in order of production, is also the weakest, or, at any rate, the least powerfully sustained of the four, it was still a boon to hear it played by such a body of instrumentalists. The symphony was listened to with the utmost interest; and if it failed to make a deep impression that was not the fault of Dr. Wyld, who, when he brings forward another work by Schumann, will do wisely to confine his printed observations to analysis, biography, and history. A programme of a public concert is not the proper medium for controversy; nor has any speculator in such affairs a right to drag those who may not altogether chime in with his opinions before a tribunal at which he himself is self-constituted judge and jury. Musical Professor of Gresham College, if Dr. Wyld wishes to lecture about Schumann, and call the critics to order, he has a fitting arena at disposal. We have never previously found occasion to arraign him for a breach of good taste, but the preamble to his analysis of Schumann's symphony contains remarks wholly beside the purpose. To pass, however, to a more agreeable theme—Meyerbeer's highly dramatic overture to his brother Michel's tragedy, *Struensee*, and Beethoven's vigorous prelude to the ballet of *Prometheus* (*Die Geschöpfe des Prometheus*—composed in 1801) lent further occasion of distinction to the orchestra; Weber's concerto in F minor for clarinet with orchestral accompaniments, although not one of the pieces that have helped to build up the fame of the composer of *Der Freischütz*, afforded excellent opportunity for the display of those qualities of tone, style, and execution which have placed Mr. Lazarus at the head of English clarinetists; and operatic vocal selections from Mozart, Rossini, Meyerbeer, and Hérold, contributed by Madame Lemmens Sherrington, Madame de Meric Lablache, and Signor Bossi, completed a programme of more than common length and variety. St. James' Hall was crowded in every part.—*Times*, April 30.

MR. WILLEM COENEN'S PIANOFORTE RECITAL.—With the view of spreading a knowledge of his pianoforte compositions and his acquirements as a pianist, Mr. Coenen gave a pianoforte recital—the modern nomenclature for a performance of pianoforte music—on Monday last, at Ewer and Co.'s Library, Regent Street, to a select audience. The programme included a serenade and transcription from *La Favorita* and *Tannhäuser*, arranged by Mr. Coenen, which created a marked sensation, as did also Mendelssohn's Prelude and Fugue in E minor, *Nachtstück* by Schumann, and a *Saltarello* by Stephen Heller. Other pianoforte works by Gade, Rubenstein, and Wollenhaupt were performed, with most of which the audience were pleased. Miss Minna Poole gave Mendelssohn's "Zuleika," a serenade by Weingand, and "Lovely Spring," a song by Mr. Coenen, in all receiving well-merited applause. Mr. Coenen, by the way, might have played on an instrument with a more powerful and sweeter tone.—BASHI BAZOOK.

ROYAL ITALIAN OPERA.

Mdlle. Orgeni's performance as Lady Enrichetta, in *Martha*, confirmed the impression created by her "Traviata." Sentiment is her forte—not liveness; and thus she is always likely to be most at ease in characters where sentiment predominates. The earlier scenes of her *Martha*, like the earlier scenes of her *Violetta*, are comparatively tame and spiritless; but no sooner is the adventurous young noblewoman, whose escapade has led to such unexpected results, touched by the courteous and gentle bearing of the supposititious farmer, Lionel, than Mdlle. Orgeni finds herself again in her element. Nothing could be more tender than her delivery of the familiar melody to which the universal popularity of M. Flotow's opera is mainly due. Simple, touching, and unadorned, it created a marked sensation, and was called for again, as a matter of course. The "Last Rose of Summer"—or, to speak text, "Qui sola, vergin rosa"—was, indeed, the crowning point of Mdlle. Orgeni's performance, the rest of the music affording but scant opportunity for the advantageous display of the qualities that most eminently distinguish her as a singer. The part of Nancy, Lady Enrichetta's companion, fell to Mdlle. Morensi, the American *mezzo-soprano*, whose Azucena and Siebel have already won favourable notice. Mdlle. Morensi exhibits in a very pleasant manner the liveness the absence of which is most felt in Mdlle. Orgeni; but she has yet a great deal to acquire in the vocal department of her calling. She is young, however; and what is wanting may come in time, provided she has the good sense to persevere and make the best of such natural endowments as she can boast. Mdlle. Morensi's most successful effort was in the comic duet of the last act—the best piece of music, by the way, in an opera which does not reckon too many examples of ingenious musical contrivance. In this she was admirably seconded by Signor Graziani, the sturdy Plunkett with the big-toned voice, whom we know so well. The famous apostrophe to the most approved English beverage—"Viva la birra"—was delivered by Signor Graziani with the traditional union. But the incident of the evening was the return of Signor Grignoli, whose few performances last season are so favourably remembered. A more mellow, flexible, and pleasing voice than that of this Italian tenor could hardly be cited. His singing, too, is not merely expressive in the legitimate sense of the word, but utterly devoid of affectation—as easy and graceful, in short, as it is effortless. That the one song of Lionel—the one song of the opera, indeed, judged from a strictly musical point of view, seeing that "The Last Rose" is not the melodic invention of M. Flotow—should unanimously please, thus delivered, was not to be wondered at, nor that the audience should loudly insist upon its being repeated. Signor Tagliafico's Lord Tristan preserves all its quaint stolidity; while the Statute Fair at Richmond (with Mdlle. Duchateau, vice Mdlle. Salvioni, for leading *dansuse*), as a *tableau* full of busy movement and picturesque life, is still a model, and one of the chief attractions of the opera. *Martha*, by the way, was manufactured into an opera out of the ballet of *Lady Henriette*, by M. Flotow himself, who is answerable for both one and the other, which may account for the rythmical character of the music in this particular scene.

The first performance of *La Favorita* was for two reasons one of more than ordinary interest. Signor Mario, of late years, has never acted better, rarely sung so well. In the highly dramatic scene where, after being jibed at and insulted by the courtiers, the chivalrous Ferdinando indignantly throws his newly-acquired honours and the insignia of his rank at the feet of the Monarch who has outraged him, breaking in two the sword which has chastised the foes of Castille, Signor Mario, to employ a conventional phrase, "surpassed himself." But it was in the exquisite soliloquy of the final scene, "Angiol d'amore," that he roused his hearers to enthusiasm. Singing so full of pathos, expressive to the verge of true expression, and yet never transgressing it—so thoroughly satisfactory, indeed, in every sense, whether the sentiment of the words or the rythmical flow of the melody be considered—is too rare in these times to pass without acknowledgment. Signor Mario did wisely in paying no heed to the rapturous "encore" that ensued, and to which even the not often accomodating Mr. Costa, by rapping on his desk, showed an inclination to accede. He could not possibly have sung the air as well a second time; and it was better to leave so genuine an impression undisturbed.

The other incident was the first appearance of Mdlle. Pauline Lucca in Leonora, the contrite and unhappy "Favourite" of the King, whose sad fate alone expiates her error. As Mdlle. Lucca had never essayed this character before, either on the German or Italian stage, the success she achieved is remarkable. That she will do more as she becomes more familiar with the part may be taken for granted; but she did quite enough on Saturday night to vindicate her possession of that original kind of genius which sets a stamp of its own upon whatever it approaches. There were points to admire in every scene in which Mdlle. Lucca takes part; but the situation most poetically conceived and most admirably carried out was the last; and, as this happens to be the most important in the bargain, the impression left was all the more complete. The first soliloquy of the moribund Leonora, who yearns to

obtain the pardon of Ferdinando before that moment arrives when an earthly sinner has no longer to reckon with this world, was delivered with extreme sensibility. The sudden start on hearing the familiar tones of her lover's voice from the interior of the church; the momentary despair at knowing he has taken the irrevocable vow; the effort to quit the cloister—dragging herself along with tottering step, like one who, in a dream, vainly endeavours to move from a spot to which she seems transfixed; and the fall, exhausted, at the foot of the cross, were component parts, each in itself attractive, of a dramatic whole alike affecting and true. Equally impressive was the interview with Ferdinando. The hesitating explanation of Leonora's presence in the cloister, delivered in an underbreath ("sotto voce"), with an effect as novel as it was legitimate; the agony of anxiousness with which she listens to his slowly relenting words; and the rapture with which she hears the acknowledgment that he not only forgives, but loves, were all of a piece—all dramatically real. The well-known duet, transposed a tone and abridged of a verse, was the least effective part; but this was redeemed by the last vain clinging to life, the gradual sinking, and the death. To be, for a moment, again critical Mdle. Luca must make herself more thoroughly mistress of the Italian text; for in such a scene a word that comes in haphazard, without direct bearing on the context, helps materially to weaken the illusion. It remains but to add that at the fall of the curtain Mdle. Luca and Signor Mario were summoned back to the stage and applauded with fervour.

Signor Graziani played Alphonso IX., and so greatly were the audience charmed with his delivery of the "romanza" (why so called is not easy to explain), "A tanto amor," where the hypocritical monarch, with honeyed words, consigns his abandoned mistress to the bravest of his warriors, who is wholly unconscious of the implied dishonour, that they insisted upon hearing it again. As a spectacle alone *La Favorita* has extraordinary attraction. The cloister scene, by moonlight, in the last act—to cite no more—is not only one of the masterpieces of Mr. Beverley, but one of the most beautiful scenic tableaux ever painted. Then the orchestral and concerted music—perhaps the most elaborate Donizetti ever produced, although the comparatively simple last act is worth the whole of it put together—gives plenty of employment to Mr. Costa and his vocal and instrumental forces. How they acquit themselves of their task is sufficiently well known.

The opera on Monday was *Faust e Margherita*. On Tuesday *Norma* was given, for the first appearance of Madame Maria Vilda, who had a triumphant success. On Thursday *La Favorita* was repeated; and to night *Norma* will be performed for the second time.

MR. GYE'S PROGRESS.

Sir,—Mr. Gye has been very fortunate this season with some of his new singers. Madlle. Morensi, although not at present an artist, has proved herself an efficient representative of the part of Azucena, which requires much acting and little singing; and that of Siebel, which demands a certain amount of singing, but little acting. Signor Fancelli, who, so far as could be gathered from the prospectus, was only intended to take second-rate characters, has filled two rôles usually assigned to first tenors—Alfredo, in *La Traviata*, and Edgardo, in *Lucia di Lammermoor*. Mdle. Orgeni is the only soprano who has appeared at the Royal Italian Opera with more than average success since the year in which we were first introduced to Pauline Luca. The list of new sopranos who during that interval have come out and gone in again would be a long one. Some have been a little too old, some a little too stout, some a little too incapable. Mdle. Orgeni is neither too old, nor too stout, nor too incapable. I am assured that six months ago this young lady had not sung a note in public, yet no one would take her for a theatrical novice. There are actors and actresses, in the drama sung as well as in the drama spoken, who are familiar with the art of going on and off the stage, who know the "traditions" of such-and-such a part to perfection, and who can tell you throughout a long scene precisely how every exhibition of sentiment or passion ought to be "done." But without a little dramatic genius what is all this worth? Madlle. Orgeni is not yet a mistress of what is called "stage business;" but she possesses intelligence, taste, and in the last act of *La Traviata*, and the last act but one of *Lucia*, displays considerable feeling. In the former she dies, and in the latter goes mad, with an amount of talent which on the part of a beginner is surprising. In the sympathetic part of Edgardo, Signor Fancelli finds his powers more severely taxed than in the unsympathetic one of Alfredo. On the other hand, a singer who appears as the spirited lover of Lucia has a chance of making a hit, which is more than the most skilful operatic marksmen could do in the character of the Traviata's feeble-minded beloved. Signor Fancelli contents himself with singing his music in a fair average manner. In the finale to the second act, in which Edgardo returns in such a dramatic manner to curse his betrothed at the very moment of her marriage (without betrothal) to a hated rival,

the new tenor wants force. In the last scene which Donizetti added after he had finished or thought he had finished the opera—the scene in which the great impersonators of Edgardo (including all the most celebrated tenors of the last quarter of a century) were in the habit of producing their capital effect—Signor Fancelli again falls short of what is required. But if in the scene with the chorus, who inform Edgardo of Lucia's death, and in the last movement of the air, he is weak, in the first movement ("Fra Poco," &c.), his somewhat slender means are not too severely taxed, and his singing is almost pathetic. *Hinc* the "bis." In Ashton—or "Aston," as the Italian librettist prefers to call him—Signor Graziani's acting is certainly not open to the reproach of tameness; while his singing is worthy of his voice.

Mr. Gye may be congratulated on having at last found a Norma—and precisely where no one would have thought of looking for one—in the person of an amateur. As a rule, the most successful amateurs placed side by side with professional artists are tolerably sure to break down. Whatever natural gifts they may possess, the public has learnt to mistrust them, *et dona ferentes*; and those among the audience of the Royal Italian Opera on Tuesday evening who knew that Madame Maria Vilda had never been educated for the stage, and that she had only sung half-a-dozen times in public, must have been astonished to find that she was already what, in the absence of a certain amount of genius, years of practice would not have made her, an admirable dramatic singer. It is only a few weeks ago that Madame Marie Wildt, or Maria Vilda—a name under which this lady wishes to be known on the Italian operatic stage—made her first appearance on the boards of a theatre. She sang two or three times at Berlin, and three or four times at Vienna, otherwise she might be regarded not only as a novice, but as a *débutante*, in the strictest and most absolute sense of the word. Madame Vilda has a great deal, almost everything, to learn as an actress; but she certainly has the talent of a great dramatic singer, though this talent is not by any means fully developed. Thus, she enters thoroughly into the spirit of the character, and is Norma herself in the last scene; and that she is able to realise the poet's and composer's intentions in one scene is enough to shew that she at least possesses dramatic capacity. It is easy to see from the demeanour of the new singer that she is not only careful and conscientious, but also somewhat diffident of her own powers—a reproach, by the way, which cannot be addressed to Madlle. Lustani, the Adalgisa of the hour. In the celebrated trio of the first act, where Norma calls upon Pollio to "tremble"—a scene in which Madame Gisi used to storm to some effect—no one trembles except Madame Vilda. Perhaps the violent tragic style is not suited to her; or perhaps it is that, later in the opera, she becomes accustomed to the audience and to her novel position, and, moreover, feels inspired by the music; but, at all events, her acting in the touching final scene, and especially in the solo of the concluding trio, is infinitely superior to the rest of her performance, considered in a histrionic sense alone. As for her singing, it is magnificent throughout, her execution being worthy of her voice, one of the finest that can be heard. If a distinction must be made, however, she is a singer of expressive music rather than what is called a singer of "agility;" and in the *cavatina* is more successful in the slow than in the quick movement. In time, and before long, Madame Vilda ought to be one of the greatest dramatic vocalists of the day.

Signor Brignoli undertakes the unpleasant part of Pollio, to which it is impossible to give dignity, and which cannot be invested with interest of any kind. Signor Brignoli, however, sings his music in the most creditable manner. The character of Oroveso is assigned to that careful artist Signor Attri.

Although you put Mr. S. Silver in large type, and your other operatic contributors in small, I trust at all events there is still some room kept in your pages for the rambling and *tant soit peu* incoherent scribbling of
D. Peters, Esq.
LAVENDER PITT.

FLORENCE.—The last concert given by the Società Filarmonica afforded evidence of the zeal animating the directors, Prince Poniatowsky, Signori Ippoliti and Servadio. The overture to *Struensee* and that to *Faust* were magnificently executed. Mad. Frezzolini sang two or three pieces, and the chorus, composed of amateurs, gave the chorus of the "Aquila Romane," the three choruses, "Fede," "Speranza" and "Carità" by Rossini, and a chorus from Mercadante's *Maliardo*.

NAPLES.—The enthusiasm of the audience at the Teatro San Carlo, after the termination of the last performance of Mercadante's *Virginia* was very great. Having applauded the singers to the echo, they called lustily for the composer. Signor Mirate upon this left the stage, and, still in the costume of Appio, running upstairs to the box occupied by Mercadante, led the blind maestro on the stage to receive the homage of his admirers.

CRYSTAL PALACE CONCERTS.

The Saturday Concerts at the Crystal Palace are over for this year, and will be immediately succeeded by performances on a grand scale with Italian singers, &c., in the Handel orchestra. The penultimate concert was remarkable for one of the most extraordinarily fine orchestral performances ever heard in this country—At the Crystal Palace or elsewhere. Schubert's Symphony in C (No. 7) has been attempted by more than one of our great London Societies; but never till now has it been played so as to bring out its manifold beauties in a manner to justify what some of Schubert's most ardent partisans have said and written. This time, however, the symphony enjoyed every chance, and we have to thank Herr Manns and his orchestra for an almost unique performance of an almost unique work. When Schumann declared that those unacquainted with this symphony knew little of Schubert, he simply asserted what was true. One of the longest compositions extant, every movement is, nevertheless, full of interest, every measure, indeed, beats with the pulsation of real and vigorous life. It is a picturesque masterpiece of the highest order; and the flattering welcome it received will doubtless secure for it a second trial early in the autumn, when the genuine Saturday Concerts (the musical Saturday Concerts) are renewed. The next noteworthy feature in the programme under consideration was a pianoforte concerto in A major, a fresh revival from the inexhaustible store of wonders bequeathed by the "divine Mozart" to a tardily appreciating world. The pianist was Mr. Franklin Taylor, who by this performance has arisen another step in the estimation of connoisseurs. A pure style, a firm yet delicate touch, a neat and at the same time brilliant execution, are the qualities that distinguish this excellent young English player, who added to the interest of his performance by introducing in the first movement a *cadenza*, not merely replete with ingenuity and charm, but thoroughly in keeping with the context. This *cadenza* is the composition of Mr. Arthur S. Sullivan, whose new symphony in E is still the talk of musical circles. Mr. Taylor was applauded according to his merits, and called for in the bargain. There was the usual complement of vocal music, the performance most worthy of note being that by Mdlle. Bettelheim, from Her Majesty's Theatre, a nobly impassioned air from Gluck's *Esio*. Mendelssohn's superb overture to *Athalie* completed the attractions of a programme in all respects attractive. At the latest concert (Saturday afternoon) Herr Manns was indulged with a reinforcement of string instruments, which made his orchestra as numerically complete as it is always efficient. The result was such an execution of the fiery overture to Weber's *Oberon* that the audience, which crowded the concert-room "to suffocation," obstreperously demanded its repetition, and only desisted from their importunity on being reminded by the conductor that the programme was already so long that to accede to their wish would be inconvenient. The symphony was Beethoven's *Pastoral*, gloriously played; and the last orchestral piece was the brilliant overture to *Guillaume Tell*. The concerto was that of Mendelssohn for violin, on the performance of which, we are sorry to say, we cannot greatly compliment Herr Leopold Auer—who was nevertheless warmly applauded. Some attractive vocal pieces were contributed by Mdlles. Parepa and Ubrich, from which may be singled out "Ernani involami" by the former, and the great scena of Agatha (*Der Freischütz*) by the latter. Altogether this concert was a worthy climax to the most memorable series yet given at the Crystal Palace—a series in the course of which we have had two symphonies by Haydn, three by Mozart, six by Beethoven, two by Mendelssohn, two by Schumann, and one each by Spohr, Gade, and A. Sullivan; a suite by Lachner; overtures out of number by Mozart, Beethoven, Weber, Spohr, Mendelssohn, Schumann, Sterndale Bennett, Rossini, Auber, Wallace, Gounod, Reinicke, Taubert—even Wagner; concertos by Mozart, Beethoven, Spohr, Chopin, Schumann, &c., by the best players; and vocal music, from all schools, by the best singers, foreign and English.

ROME.—The young pianist, Alfonso Rendano, has been playing here with success. He goes hence to Paris.—It appears that *L'Africaine* will be produced, under the direction of Sig. Ferziani, during the next autumn season. Mercadante's *Virginia* also will be brought out. There is some talk of establishing a Choral Society.

OLE BORNEMANN BULL.

SIR,—This celebrated violinist, died at Quebec, Canada, on the 10th ult. Ole Bull was born at Bergen, Norway, in 1810. His father repressed his passion for music, manifested at a very early age, and designed him for the Church; but, whilst studying with this object at the University of Christiania, at the age of eighteen, he took charge of an orchestra in a theatre, which led to the dissolution of his connection with the university. In 1829 he went to Cassel to study with Spohr, but was received coldly by him. When studying law at Göttingen, the musical enthusiasm which Spohr had checked arose again, and he devoted himself to his art at Minden, where his first concert was given. Having slain an antagonist in a duel, he was compelled to leave the country, and subsequently lived in Paris, in such wretchedness, that, robbed at last of all—even his violin—he attempted to drown himself. Rescued from the Seine, he was taken care of by a bereaved mother who found in him a resemblance to her dead son, and assisted him to enter on his career as a public performer. In 1843 he went with his wife, a Parisian woman, to the United States, where he had a remarkable success. In 1845 he returned to Europe, gave concerts in the principal cities of the Continent, made a campaign in Algeria against the Kabyles under General Yuzuff, built a theatre in his native town, and made an effort to establish in Norway national schools of literature and art. He fell under suspicion of the police, vexatious lawsuits dissipated his fortune, his wife died, and in 1852 he returned to America. In the same year he purchased 120,000 acres of uncultivated land in Pennsylvania, and founded the agricultural colony which was called Oleana. This project, however, led him into fresh embarrassments, and he only partially retrieved them by returning to the concert room. Still more disastrous to his fortunes was the leasing of the New York Academy of Music in 1854. He made after that a successful visit to Europe; but we now hear that at the age of fifty-six death found him a poor, shattered, unhappy, and disappointed man.—Faithfully yours,
D. Peters, Esq.

[There is a considerable amount of "bunkum" in the foregoing. But *nil nisi*, &c. Ole Bull, not many years since, was in this country.—D. P.]

THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS opened their annual exhibition on Monday last. On the previous Saturday the select few were admitted to the private view, when more than half the pictures were sold—a proof of the excellence of the collection. There are some good figure subjects by Corbould, Hughes, E. Murray, Emily Farmer and others. One of the most noticeable is E. Farmer's "The Magic Swan," although it perhaps errs a little on the "pretty" side. A facile pencil and an intimate knowledge of character is shown in E. Murray's Spanish picture. The story of "Jezebel" is so well told by the picture that no reference to the catalogue is necessary to discover it. It would be difficult to find more charming landscapes than some of those here exhibited. There are some perfect gems by Warren and Whympier. The latter remarkable for their bold and vigorous touches. "Wensleydale," by G. Shalders, is an exquisite picture. Werner's interiors, bazaars in Cairo, are rich in colour and perfect in perspective, both lineal and aerial. Our space will not permit us to point out a twentieth of the interesting works in this collection; but we cannot conclude without calling attention to a really wonderful bit of painting by Hine—waves rolling on a flat beach.

RYDE (ISLE OF WIGHT).—On Tuesday, the 10th, the second grand concert of the Amateur Musical Society was given at the Townhall, at which all the principal gentry were present. The platform was elegantly decorated with flowers, and refreshments were served in the room adjoining. The arrangements, admirably carried out under the direction of Mr. A. F. Leeds, the hon. secretary, ensured for all present a most enjoyable evening. In every instance the choruses were well sung, and showed a marked improvement upon the last concert. The solos and duets by Mrs. Conduit, Mrs. Warburton, Sir John Lees, and Mr. Leeds were much applauded. In the "Tempest," Mrs. Conduit exceeded her usual efforts with the air, "O, bid your faithful Ariel fly." The violin solo by Mr. Adderley, and a trio for violin, violoncello, and piano, by Messrs. Adderley, Conduit, and Trekel, were well performed. A pianoforte solo by Miss Moberly and a duett by Miss and Mr. Trekel, received a large share of applause. In conclusion, we may congratulate the members of the class upon their successful efforts to provide a pleasant evening for their friends, and Mr. Leeds for the admirable manner in which all their arrangements were made.—*Hampshire Advertiser*.

MONDAY POPULAR CONCERTS. ST. JAMES'S HALL.

THE TWENTY-FIRST CONCERT OF THE EIGHTH SEASON

WILL TAKE PLACE ON
MONDAY EVENING, MAY 7TH, 1866,

FOR THE BENEFIT OF MADAME ARABELLA GODDARD.

To commence at Eight o'clock precisely.

PROGRAMME.

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QUARTET, in G Major, for two Violins, Viola, and Violoncello—
MM. STRAUS, WIENER, H. BLAGROVE, and PIATTI *Spohr.*
RECIT. & ROMANCE, "O lieti di" (*L'Etoile du Nord*)—Mr. SANTLEY *Meyerbeer.*
SONATA, in D minor, Op. 29, for Pianoforte alone—Madame ARABELLA GODDARD *Beethoven.*

PART II.

SONATA, in G major, for Pianoforte and Violin—Madame ARABELLA GODDARD and Herr STRAUS *Dussek.*
SONG, "Swifter far than summer's flight"—Mr. SANTLEY *J. W. Davison.*
TRIO, No. 1, for Pianoforte, Violin, and Violoncello—Madame ARABELLA GODDARD, MM. STRAUS, and PIATTI *Mendelssohn.*

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TO CORRESPONDENTS.

NEMO MORTALIUM, &c.—The third pianoforte concerto of W. Sterndale Bennett (Mus. Prof. Cam.) was commenced July 14th, and finished Oct. 31st, 1834. There is another concerto in F minor, which is really the fourth. There is also a sixth, in A minor; but neither of these (unhappily) are published.

DEATH.

On the 26th April, at Greenheys, Manchester, Desirée, the wife of Charles Hallé, Esq.

The Musical World.

LONDON, SATURDAY, MAY, 5, 1866.

Displeii Petersii Meditationes.

DR. WYLDE'S second concert was more remarkable for variety than for novelty. It was, nevertheless, admirable in its kind, all the instrumental music being first-rate. Mendelssohn's *Meeresstille* overture, composed at Berlin in 1828, re-modelled at Dusseldorf in 1834, and made (in his own words) "some thirty times better," is always welcome, always sounds fresh and breezy, although Mendelssohn had never seen the sea when it first came to him. But this by the beach. So, always welcome is Spohr's great symphony, *Die Weihe der Tone*, "commonly" (very) "called," as H. W. reminds us, "The Power of Sound"—especially when played by so magnificent a band as answers to the indications of the Doctor's stick, and especially when performed as on the occasion under pen. The "Altmeister" himself would have smiled serenely. Weber's overture to *Oberon* has been heard several times in the course of the last "forty year;" but it is always popular, and Dr. Wyld is perfectly justified in showing off his band at the end of the first part, if not for the first time these "forty year." The characteristic Polonaise from Meyerbeer's *Struensee* might be played oftener, with advantage to itself, to the orchestra, to the conductor, and to the public. Nevertheless, Struensee was born in 1737, not in 1837, as the programme states; for I put it to my intelligent readers (G. Grove, &c.) whether a man can be born sixty-five years after his death, especially when that death was a violent death. Struensee was deheaded (*deheaded*, I repeat) and quartered. Thus much for the purely orchestral music.

The concerto was Mozart's in D:—



—the same which Ludwig Straus introduced at the most recent concert of the Philharmonic Society, greatly to the satisfaction of the *abonnés* (I speak advisedly), and which afforded no less gratification now at Dr. Wyld's than then at Dr. Bennett's. It is a delicious work, full of melody and interest, for all the railing (by railing I mean railing) of Mother Shipton, in the *London Review*; and delightfully was it again played by Ludwig Straus, who plays delightfully. The same cadenzas which won so much applause at the Hanover Square Rooms won so much applause in St. James's Hall, that Dr. Wyld cannot so much applaud himself, for having re-brought the concerto forward, as would be deemed indiscreet by those who deem it so much indiscreet in any director applauding himself that they are even at odds with the *Record* of the m. u. *Bref*:—this was a new and legitimately earned success for Ludwig Straus.

The vocal music included a duet from *Il Flauto Magico*, "firstly sung" (to speak carterically) by Madame Harriers-Wippenn (not Whippenn, as the programme has it) and Santley (not Shantley, as the programme has it not); an air from *L'Italiana in Algeri*, which won considerable applause for Mdle. Bettelheim; "Spirto gentil," which won an encore for Mr. Tom Hohler, who—though Dr. Wyld in spoken apology said, "he could not do justice either to himself or the music, he would do his best"—did his best to do justice to himself and the music; a romance from *Dinorah*.

magnificently sung by Mr. Santley, who was called back; a romance from *Robert*, sung in Italian by Madame Wippen (not Whippen) in her most brilliant manner, and with an exquisite B flat; and "Una furtiva lagrima," by Mr. Hohler, who under the circumstances must not be criticised; so that the resources of Her Majesty's Theatre were copiously drawn upon upon (I like the "upon upon") this occasion.

In conclusion, I have to thank the learned Doctor for another admirable concert.

I rose again from a long sleep, and went to the fourth Philharmonic concert on Monday last. I did well to go; for was there not the symphony in G minor? There was!—and, on the whole, in spite of a recalcitrant fiddle, who would occasionally put in his nose too soon (which made me think of the poet Naso), famously played. Our honored Mus. Doc. Cam. loves the music of Mozart, and treats it as becomes him. What an inspiration is this symphony! Well might Franz Schubert go into ecstasies with the string quintet in the same key—which, nevertheless, is not "a minor work," as the words of Franz insinuate. "Insinuate" by no means, be it understood, insidiously, but Schubertistically—that is ingenuously, after the manner of the man to whom, as a bubbling spring, came the melody:—



About the movement of which this is the leading theme (*Fantaisie*—or strictly, *Sonate*—in G major), Schumann, speaking through the silver trumpet of "E. M. von G.," says—"let him that has no imagination himself not meddle with it" (I quote, imperfectly, from memory, and ask the pardon of M. M. E. Deutsch and G. Grove.) Linked with the "G minor" was the mighty "Pastoral," by him of whom the *Saturday Review* says, that Montaigne might have said—"le plus grand homme simplement musicien." True; Montaigne might have said thus much—although Alighieri, in his *Vita Nuova*, sings—

"Beato, anima bella, chi ti vede!"

(G. G. of the C. P. will perceive the connection.) Oh that storm! Oh those trombones!—so long reticent, but at last so thunderingly eloquent! But

Jam satis terris nivis atque diræ,
Grandinis misit Pater, et rubente
Dexterâ, sacras jaculatus arces.

TERRUIT URSEM.

Pater Beethoven! Jupiter! what a storm—to shake the soul if not to frighten the city!

The overtures—Spohr's *Mountain Sprite* and Onslow's *Alcade*—come from a different source. They represent what F. Schneider used to call the "*freie deutsche Musik*," and are both in the key of D major. Schneider condemned "programme music," and yet, could not have thought (or written) a "Pastoral." There was also a pianoforte concerto—Hummel's in B minor. That is not "programme-music," we must all allow. It is at best passage-music. Hummel was a pianist of the first class, and wrote for his instrument without *arrière pensée*. Of imagination he was destitute. Of passion—but why go on? *Le jeu ne vaut pas la torche*. Mdlle. Mehlig is a right good player—mechanically, indeed, irreproachable. She has all the most desirable qualities that go to make up executive proficiency. But (why "but?")—but I preferred her Hummel to her Chopin; nor am I curious to inquire the reason. Not that I care greatly for the scherzo in B flat minor—a shapeless rhapsody at the most,

formed, (or unformed) to conjure up sundry and one of the phantoms which delirium paints upon darkness. Speculation aside, however, Mdlle. Mehlig, made a hit—a legitimate hit—and was rapturously applauded. Her manner at the instrument is evidently imitated from the manner of Madame Schumann, a manner which becomes that illustrious artist, but does not become her clever imitator.

The vocal music at the Philharmonic Concerts seldom interests me greatly. Enough that, on the occasion under pen, the lively Sinico and Tom Hohler, (both from H. M. T.) were the singers; that the first gave one of Annchen's airs (the dog-song) from *Der Freischütz*, and also "Vedrai carino;" that the last gave a sentimental air from Mercadante's opera, *I due illustri Rivali* (of all composers the driest is Mercadante); and that the two together emitted Rossini's very pretty duettino, "Mira la bianca luna."

The old Philharmonic should properly have come first, seeing that the new Philharmonic came as Wednesday after Monday; but as the new Philharmonic has come first, and the old Philharmonic last, so let it stand.

London, May 4th.

B. Peters.

To the Editor of the MUSICAL WORLD.

SIR,—At the weekly meeting of the members of the Royal Institution (on Friday evening, fortnight), Mr. G. A. Macfarren delivered a lecture—"On the Music of the Church of England." Mr. Macfarren was conducted into the lecture-room by Dr. Bence Jones, Honorary Secretary, who also pointed to the illustrative diagrams referred to. He commenced with alluding to the object of church music and to the history of its introduction into Christian churches. Assuming that its chief object is to stimulate devotional feeling, music was not introduced into the Western Churches until towards the close of the third century, by Ambrose, Bishop of Milan, who appropriated for that purpose the choral music of the Greek drama. As there was at that period no plan of notation, no fixed character could be given to the music in the Christian churches, which was very various until a plan of notation was contrived by Pope Gregory at the close of the sixth century, which consisted in employing capital letters to indicate the fundamental notes of the octave, and small letters those in the ascending scale, doubling them to note higher or lower scales. At the time of the Reformation the character of the Church music was completely changed; masses sung in Latin being abolished, and the principle was insisted on that the music sung should be "understood by the people." The early efforts were, however, very irregular, and psalms were sung to popular tunes until Sternholdt, in 1662, composed what is called the service, and psalms, without alteration, were chanted, which was a style of music quite peculiar to the Church of England. Mr. Macfarren then noticed the introduction of hymns in churches, and commented on the inappropriate character of the tunes to which they were often sung, which practice is too frequently adopted at the present day; and he pointed out several incongruous tunes, which he considered quite unsuited to be sung in churches. He observed that tunes which we are accustomed to hear at the opera or in the drawing-room, when played during the church service, reproduced the emotions that accompanied their performance under other circumstances, and are therefore opposed to, instead of exciting devotional feeling. He thought that the expression of the late Rev. Rowland Hill, which was often adduced in support of adapting such tunes to the service of the Church—that "the devil ought not to have all the best tunes,"—was inappropriate; and bearing in mind the object to be attained, all tunes which carry the mind from the religious service in which it is engaged to convivial scenes ought to be avoided. Among other corruptions in church music he noticed

solo anthems, which are peculiar to the Church of England, and a style of glee singing much too frequently introduced. At the same time he advocated a modification of church music which would approximate it in some degree to the character of the oratorio. Mr. Macfarren attributed the deficiency of the musical services in many of our cathedrals and churches to the transfer of the musical arrangements from the priests, who formerly made it an important part of their duty, to non-musical precentors, and ridiculed the absurd deficiency of the voices in the choirs of some cathedrals, where there are all the means and appliances for an impressive musical service. Mr. Macfarren, himself a composer, contended that in singing music should be made subservient to words, its object being to increase the expression of the sentiment—in which respect it is like the reading aloud of poetry by an eloquent reader. In the concluding part of his lecture he urged the importance of attention to this principle on musical composers, who ought especially to bear in mind the signification of words to which music is meant to impart more forcible expression.

OTTO BEARD.

HER MAJESTY'S THEATRE.

Marta was given on Thursday in place of *Iphigenia in Tauris*, postponed till Tuesday. M. Flotow's opera was well performed, although Signor Mongini is somewhat out of his element as Lionel. He contrived, nevertheless, to "bring down the house" with his magnificent vocal bursts even where "magnificent vocal bursts" were a little out of place. He was encored in "M'appari tutt' amor," and in the duet with Mdle. Titiens, "Ah! ride del mio pianto," which is rarely called for a second time. Mdle. Titiens never sang the music of Marta better. The "Last Rose of Summer," given to perfection, was encored in a storm of applause. Mdle. Bettelheim played Nancy with a fund of animal spirits and incomparable ease of manner; and the part of Plunkett was never more heartily impersonated nor the music more admirably sung than by Mr. Santley, who obtained a loud encore in the "Beer-Song." A new waltz—by Signor Arditi, we suspect—introduced by Mdle. Titiens as finale, had a great success.

B. B.

MADAME PUZZI'S MATINÉE D'INVITATION.

This interesting annual affair came off on Wednesday at the Hanover Square Rooms, when there was such an attendance as is rarely seen in a concert-room. Upwards of sixteen hundred persons were present, and among them numbers of the very cream of the aristocracy. Madame Puzzi, who has long enjoyed the reputation of being one of the most eminent vocal professors sent to us by the land of song, has her connection principally in the upper circles and this accounts for the brilliant and fashionable company brought together by cards of invitation on Wednesday. The programme was miscellaneous, the vocal music being sustained by Miss Susan Galton, Mdle. Enequist, Madame Berger Lascelles, Madame Liebhart, Mr. Drummond, M. Depret, M. Jules Mottés, Signors Fortuna, Ferranti and Ciabatta; the instrumental by Mr. R. Blagrove (concertina), Signor Tito Mattei, Herr Blumenthal and Miss Kathleen Ryan (pianoforte.) A line may be added to record the *début* in public of the young pianist, Miss Kathleen Ryan, whose success was as complete and as legitimate as she herself could possibly have desired. Miss Kathleen Ryan selected Weber's very characteristic and by no means accommodating *Rondo Brillante* in E flat, her graceful, neat and spirited performance of which showed that she had not over estimated her powers. She was unanimously applauded and recalled. The young lady has been for some time under the tuition of Mrs. Henry Thompson (née Kate Loder), one of our most eminent professors of the pianoforte, and, when she was before the public, one of our most accomplished executants.

CRYSTAL PALACE.—The first grand concert in the Handel Orchestra takes place to-day. *Acis and Galatea* is to be given, with singers from Her Majesty's Theatre and vocal and instrumental performers 1000 strong.

PARIS.

(From our own Correspondent.)

In regard to the history of the duet in the fourth act of the *Huguenots*, as narrated in the *Ménestrel*, and which I quoted in my last communication, a counter-statement has been made by M. Emile Deschamps in a letter which appeared in Sunday's issue of that journal. M. Deschamps tells his story as follows:—"During the absence of M. Scribe, who was, I believe, in the Pyrenees, M. Meyerbeer, with whom I was on the most intimate terms and with whom I had already been collaborator in some detached pieces, called upon me in company with M. Adolphe Nourrit; the *Huguenots* was then being prepared. I knew nothing of the matter. M. Meyerbeer then showed me the "1572" of M. Merimée, and told me that M. Scribe had borrowed from it a highly dramatic idea for a grand duet for the fourth act of the *Huguenots*, but that this duet, so pathetically expressed in the *scenario*, had not reached him even in its incomplete state, and, M. Scribe not returning in time and the case being urgent, he entreated me to write a new duet on the situation given after the same indications, adding that he would take upon himself to arrange everything with M. Scribe. M. Adolphe Nourrit then communicated to me a plan of a new duet which M. Meyerbeer had heard, and some parts of which he had even put down in verse—M. Adolphe Nourrit, as everybody knows, was as distinguished by his great literary qualities as by his eminent artistic talent. I hastened to my task to oblige M. Meyerbeer, and the duet was written in a few days, without my knowing anything of that of M. Scribe, not even the sketch of the *scenario*. M. Meyerbeer approved of it, and, after some judicious and excellent counsels by M. Adolphe Nourrit, none of whose verses I had been able to preserve, on account of the rhythmical exigencies of the composer, the music—that *chef-d'œuvre*—was written with rapidity and, so to speak, at a single stroke. It was in this state that the duet was taken to the theatre. It was, therefore, no work of re-handling, since I knew nothing even of M. Scribe's *scenario*. All the verses I wrote myself; and if, which I did not know, some expressions, some details given under M. Scribe's pen and mine exhibited points of resemblance, that may be readily explained by the beautiful source in common whence we both drew our ideas—the "1572" of M. Merimée."

But the grand duet after the Conspiracy Scene between Valentine and Raoul was not the only piece furnished for the *Huguenots* by M. Emile Deschamps. We learn from his copious account that he wrote the words of the air of the page at the end of the first act, the romance of Valentine which commences the fourth act, the grand air of Raoul in the Ball Scene, with which the act used to terminate, now suppressed, the *scene d'entrée* of Marcel in the first act, after some hints from the composer, with the *chanson*, "Piff-Paff," the grand duet with Valentine and Marcel, and the funeral trio in the fifth act—in fact, all the *morceaux*, which had no existence even in the germ of the *scenario* of M. Scribe. Finally, M. Emile Deschamps wrote the *stretta* to the finale of the third act. "It was for this collection of works," concludes M. Deschamps, "so considerable and so quickly executed, that a part was awarded to me of the author's rights in the *Huguenots*, but upon those of M. Meyerbeer; for all having been accomplished without consulting M. Scribe, it was just that he should not participate in the allocations made to me." So that in reality there were some reasons for M. Scribe observing silence when it was asserted in his presence that M. Adolphe Nourrit had suggested the grand duet for Valentine and Raoul in the fourth act of the *Huguenots*.

Mdle. Adelina Patti's benefit at the Italiens may be said to have brought the season to a close, for the supplemental representations announced can hardly claim the attention of the lovers of Italian Opera. The audience was one of the most numerous and brilliant seen at the Salle Ventadour for a long time. The receipts, I understand, amounted to 19,000 francs. The young *diva* was received on her entrance with unbounded enthusiasm, and never in her brilliant career was so fêted and applauded by the Parisian public. The performance comprised selections from *Don Pasquale*, *Lucia di Lammermoor* and *La Traviata*, Mdle. Patti thus exhibiting her talents in three of her best parts—Norina, Lucia and Violetta—though in reality her repertory is so large that many of her finest achievements were necessarily overlooked.

Recently, a new Spanish contralto, Mdle. Llanes, replaced Mdle. Grossi in the part of Nancy in *Marta*, and showed a great deal of talent. Mdle. Grossi, whom M. Bagier so dearly prized, it is reported, wishing to be more dearly prized, demanded a large increase of salary, which was denied; whereupon the lady withdrew herself from the theatre somewhat chagrined and disappointed. Mdle. Llanes, who took her place, comes from the Conservatoire of Madrid, where she carried off the first prize for singing. She is, I hear, a pupil of Signor Delle-Sedie, and only wants a stage confidence, in which she is utterly deficient at present, to ensure her a good career. Her looks are most favourable.

M. Capoul, of the Opéra-Comique, having been for some time indisposed, through an affection of the larynx, it was necessary to supply his place in certain characters. Accordingly, on Monday week M. Lhéris, a young tenor who had obtained much success—so it was said—at the theatre of Brest, debuted as Benedict in the *Ambassadrice*. M. Lhéris is the son of an actor who is well remembered in our secondary theatres. The new comer was most favourably received, and is not without merit. His voice is neither powerful nor sympathetic, but he seems to understand what singing means, and will do by and bye. Madame Marie Cabel was more enchanting and irresistible than ever in the character of Henriette. The orchestral rehearsals of *Zilda*, M. Flotow's new opera, have commenced. Madame Cabel will sustain the principal part.

The *Africaine* having been performed for the first time on the 28th of April, 1865, the representation of Saturday last was an anniversary. Although the opera had been given upwards of one hundred times, the theatre was crowded in every part, and there was no small difficulty in procuring places.

MONTAGUE SHOOT.

Paris, May 2, 1866.

MR. PATEY, the well-known bass singer, was married last week to Miss Whytock, the new and promising contralto.

MR. DION BOUCICAULT has been to Manchester, assisting in the preparation for his new drama, entitled *The Parish Clerk*, the principal part in which will be played by Mr. Jefferson, for whom it was expressly written.

THE LATE CHARLES GLOVER THE COMPOSER.—The widow of this clever composer of so many ballads, which have become "household words," will have an Evening Concert in St. James's Hall next Monday. Mrs. Charles Glover is a teacher of singing, and is known to the artistic world as the daughter of the late William Hall, the celebrated engraver, and sister of the present William, Frank, and Henry Hall, the two former engravers, and the last actor and novelist. A host of vocal and instrumental ability will be enlisted to support Mrs. Glover on this occasion.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—This society held a conversation on Wednesday evening at the Society of British Artists, Suffolk Street, which was numerous attended and went off with great *déclat*. Mr. F. Y. Thiristone, one of the vice-presidents, opened the proceedings with a few observations on current art topics, amongst which the National Portrait Exhibition and the Paris Exhibition of 1867 were most prominent. A performance of vocal and instrumental music, under the direction of Mr. Leonard Walker and Mr. Parker, according to custom, wound up the evening very agreeably. Amongst the artists who kindly volunteered their services on this occasion were Messrs. Alfred Heming, Leonard Walker, W. H. Eaynes (violin), H. Parker, and R. Berringer (piano-forte), and Mdlles. Louisa Van Noorden, Robinson, M. Wade, Berry-Greening (the last named of whom received a rapturous encore for "Cherry ripe," with variations, written expressly for herself), and Miss Kate Gordon, who executed Coenen's variations on "The last rose of summer" (for the left hand) with wonderful skill and power. The conductors of the evening were Messrs. Leonard Walker and Henry Parker.

ROYAL SOCIETY OF FEMALE MUSICIANS.—We understand that at a general meeting of the Royal Society of Female Musicians on the 30th of April, Mr. Frederick P. Chappell, their honorary solicitor, was presented with a costly gold pencil-case, accompanied by a letter from the treasurer (Mrs. Mounsey Bartholomew) expressing the ladies' grateful thanks for his skill and attention to their interests during the negotiations which have terminated in the amalgamation of that Society with the Royal Society of Musicians.

MR. HENRY LESLIE'S CHOIR.

The last Subscription Concert of the season was in all respects as completely successful as either of its predecessors, the works selected and the manner of their execution being alike worthy of praise, reflecting the highest credit upon the gentleman who presides with so much ability over a body of singers in every way equal, if not superior, to any other amateur or professional choir in England. Where all was so well done it might appear invidious to specialise any particular piece, but, judging by the encores, Edward's well-known old madrigal, "In going to my lonely bed," and Benedict's capital "Hunting chorus," found most favour in the eyes—or rather the ears—of the audience. Of the madrigals, for which prizes were awarded by the Bristol Madrigal Society in the competition of 1865, none could have more thoroughly deserved the honour than Mr. Henry Leslie's "Hark how the birds," and Mr. Henry Leslie's "Thine eyes so bright," both of which are admirable specimens of part writing. How magnificently Mr. Santley sings "O ruddier than the cherry," it is needless to say, and, almost equally needless would it be to state that a most enthusiastic encore was the consequence. That Mr. Leigh Wilson should be unable to create any effect with so decidedly "mild" a composition as "Sweet wife of mine" (J. L. Hatton), any one who has heard the song would readily understand. Mr. Henry Smart's "Paquita" (the second song allotted to Mr. Wilson) is of altogether a different stamp. Miss Madeline Schiller, who afforded the only instrumental piece of the evening, was warmly recalled after Chopin's showy and elaborate Polonaise in E flat.

On the 17th May, Mr. Leslie gives an extra concert to which the subscribers are invited by way of compensation for alterations that have (unavoidably) twice occurred in the programmes.

DRINKWATER HARD.

CRYSTAL PALACE.

"May-day at the Crystal Palace!" What pleasant visions does not this conjure up! Bright sunshine, warm and balmy breezes, the lovely undulating grounds inviting one to stroll about and enjoy their beauties, the trees and shrubs clad in that delicious tender delicate green which lasts but so few days, the birds twittering their early spring songs and full nature aspiring to make glad the heart of men—to say nothing of women and children—

"It was nature's gay day,
Bright smiling May-day," &c., &c.

Those who had indulged in anticipations founded upon the conventional idea of what the poets have agreed to praise, must have been sadly disappointed as far as the out-door aspect of affairs was concerned on Tuesday last, for a more thoroughly miserable day could scarcely be imagined. A pitiless drifting rain, a cutting north-east wind, a dull heavy leaden sky, and a general aspect of unmitigated dreariness combined to give the idea rather of the last day of November than the first of May. Fortunately there was a cheering side to this otherwise dismal picture, and if there was desolation without, there was consolation within, for the 5000 Metropolitan School children held high festival in the great Handel Orchestra, and under the vigorously wielded baton of Mr. G. W. Martin "discoursed most excellent music." The programme was as usual divided into two parts, sacred and secular, in both of which singers and conductor seemed alike at home. It would be needless to recapitulate the principal pieces in the scheme, as one and all were given with an amount of precision nothing short of extraordinary, considering that so scant opportunity could have been afforded for general rehearsals, and it says no little for the skill of Mr. Martin, in directing his forces, that he was as successful in imparting as much delicacy to the "piano" as energy to the "forte" passages. The sight of the children alone was worth a journey to Sydenham, and it wanted but sunshine to crown a performance which was in every other respect a complete success.

DRINKWATER HARD.

[Mr. Hard has rarely emitted more poetry at a breath. Nevertheless he is wrong about A. S. Sullivan's first movement, which is rarely knit.—D. PETERS.]

MILAN.—At the Cannobiana *L'Ajo nell' Imbarazzo* has proved a tremendous failure.—At the second concert of the Società del Quartetto, the great attraction was the pianist, Andreoli.

PHILHARMONIC CONCERTS.

The third Philharmonic Concert at the Hanover-square Rooms brought an unusually large attendance. Although, contrary to the tradition associated with these time-honoured entertainments, there was only one symphony, and a march was substituted for one of the ordinary two overtures, the programme was highly attractive:—

PART I.

Overture—(Euryanthe) Weber.
 Air—"On mighty pens" (Creation) Haydn.
 Concerto—Violin, in D major Mozart.
 Aria—"Deh vieni" (Le Nozze di Figaro) Mozart.
 Symphony in C minor Beethoven.

PART II.

Overture—(Die Hebriden) Mendelssohn.
 Lieder Mendelssohn and Taubert.
 March—(Egmont) Beethoven.

Conductor, Professor Sterndale Bennett.

Rarely has the fifth Symphony of Beethoven—composed, like the two grand trios, "Op. 70," and the *Sinfonia Pastorale*, in 1808—been more superbly played, even at the Philharmonic Concerts, than on this occasion, under the guidance of Professor Bennett, who, when he retires from the post he now holds with so much distinction, will at least enjoy the satisfaction of knowing that he leaves the society provided with a new and splendid orchestra which he may fairly take to himself the credit of having organized and disciplined. Never was difficulty confronted with more boldness and success. Not many years ago the manager of the Royal Italian Opera deprived the Philharmonic of its orchestra; but Dr. Sterndale Bennett happily remained; and at the accustomed period for resuming the concerts there was another orchestra just as numerous in its place—of what pliable materials composed the Cambridge Professor of Music has been enabled triumphantly to show. The overtures of Weber are always played with amazing spirit by our English instrumentalists, and the *Euryanthe* is one of their especial favourites. The gloomy and romantic *Hebrides* of Mendelssohn (which Samuel Johnson, who made and wrote the "Tour," would hardly have comprehended) has perhaps not been so finely played at a Philharmonic concert since it was last performed in the Hanover-square Rooms, under the composer's own direction. The concerto was one of five written by Mozart for violin with accompaniments for a small orchestra, while resident at Salzburg (in 1775). It is in D major—the second among the five in that key. Though one of the illustrious musician's smaller efforts, it is full of freshness, melody, and charm. A more finished, chaste, and admirable performance than that of Herr Ludwig Straus, to whose research and good taste we are indebted for the resuscitation of so thoroughly interesting a work, has seldom been listened to, and as seldom has heartier and more general applause rewarded a legitimate display of art. The singer on this occasion was Mlle. Ubrich, from the Court at Hanover, who not only comes to us with a high but with a well-merited reputation. This lady has a fine voice, which she uses to the best advantage. Her style is good and her execution is irreproachable—which was convincingly shown in the air from Haydn's *Creation*, the air from Mozart's *Figaro*, and the two *Lieder* of Mendelssohn and Taubert (accompanied on the pianoforte by Mr. G. W. Cousins)—all of which she sang in German. The vigorous and characteristic march from Beethoven's music to *Egmont* made an effective close.

HAYES.—The concert lately given in aid of the church choir was successful in every way. The principal professional vocalists were Miss Banks, Mr. Stanton, and Mr. George Jefferys. The instrumentalists were Mr. Amor, M. Petit, and Mr. Wadsworth. These were further strengthened by the aid of Lady Maria Spearman, an accomplished amateur. Mr. George Jefferys (the son of the late Mr. Charles Jefferys of London) who has just returned from Italy, possesses a very fine bass voice, which was heard to great advantage in a new song by Mr. Wadsworth, entitled "Outside her window." The concert concluded with the National Anthem.

MADLE. MARIE TAGLIONI.—Madlle. Talioni has left the stage and is about to marry Prince Aloys-Joseph de Windischgratz, an officer of high rank in the Austrian army. Her farewell performance has just taken place at the Theatre Royal of Berlin, where she had been engaged for some years past. The entertainment consisted of fragments of ballets in which she had created the principal parts, and of an interlude composed for the occasion. The whole court was present, and during one of the intervals of the performance, the King sent for Madlle. Taglioni and her father and grandfather, the latter of whom, although 86 years of age, had come expressly from Italy for the occasion. The greatest enthusiasm prevailed throughout the evening. For a long time past no event has created so much excitement in Berlin as this marriage. The bride's father, M. Paul Taglioni, is first ballet master at the theatre, and has long enjoyed general esteem. Frequent offers of engagements had been sent from Vienna and St. Petersburg to his daughter, but the court and public of the Prussian capital had given so many proofs of affection to her family that she constantly refused to quit Berlin, and has terminated there her brilliant artistic career.

ACROSS OPERA.

SIR,—I have not bored you for some time, and yet you leave me unrequited by gift, or even, as the poet Swinburne would say, "thank." Nevertheless a conspiracy is usually a plot between bad men for a bad purpose; so I will not say that your estimable *confrères* have formed a plot for puffing the estimable Mr. Hohler. But they really seem to have entered into a convention for magnifying this gentleman's abilities to such an extent that anyone who denies them runs the risk of appearing a churl. The writers in the morning papers are all in ecstasies with the new tenor. On the other hand, the critic of the *Athenæum* proves himself a churl, and says, as plainly as is necessary, that there is nothing in him; while the critic of the *Saturday Review*, who is, at the very best, churlish, says that there isn't much. One advantage Mr. Hohler certainly possesses—he has an unquestionably capable voice. This is a stock-in-trade to begin with. It is what knowledge is to the man of science, skill to the man of art. But there are plenty of *savans* who cannot make use of their learning, and plenty of painters and sculptors who are unable to turn their mere manual dexterity to account. Singers have often been divided into those who have voice but do not know how to sing, and those who know how to sing but have no voice. Types of the latter class are somewhat rare. The former has so many representatives that it might seem invidious if I were to single out one or two in preference to others having almost equal claims. I leave it to Signor Adolfo Ferrari and other competent authorities to decide whether Mr. Hohler sings well in a mechanical sense. As far as I can judge, I should say that he does. But, as regards the equally-important question whether he sings the music of Arturo in *I Puritani* as it ought to be sung, I say, without hesitation—firm and unshakable in my just conviction on the subject—that he does not. He drags, he draws, he over-emphasises, until—to use a remarkably appropriate word which at once suggests the French "*tirer*"—he becomes *tiresome*. I am sorry to disagree with your respected and, indeed, venerated contemporaries of the morning press, but Mr. Hohler is not yet by any means the great singer they would have us believe. However, a tenor who has nothing but style cannot by taking thought get himself a voice; whereas a tenor who has been blessed with a voice, such as Mr. Hohler undoubtedly possesses, can by diligent study and practice make himself what Mr. Hohler decidedly is not at the present moment—an accomplished vocalist. But I repeat that I do not look upon Mr. Hohler's faults as arising from imperfect instruction. They are errors of taste, of which—as he has not yet had time to habituate himself to them—a twelvemonth's reflection ought to cure him. With the view of being "expressive," Mr. Hohler will sometimes dwell upon a note, whether accented or not, twice as long as, according to the composer's intentions,—or, what comes to the same thing, plain indications,—he ought to do. He sings, as it were, "in italics," where italics are not required. A speaker or reader having analogous faults to those with which Mr. Hohler may well be charged might be said to have a sing-song style, broken here and there by emissions of prolonged emphasis. To sum up,—Mr. Hohler has certainly a voice. Let him then sing his music fairly as it is written, without attempting to give expression to melodies expressive enough in themselves, and he will only need practice to enable him to take a foremost position on the lyric stage.

SHAYER SILVER.

D. Peters, Esq.

PORCUPINE WIT.

No. II.

The London correspondent of the *Manchester Guardian* writes as follows:—"A well-known jeweller, who is supposed to have realized a large fortune, has the credit of guaranteeing a great portion of the expenditure necessary to the re-opening of the old Opera House. His motive is said to be one of sentiment rather than of speculation." If this story is true, we trust that after the National Anthem on the opening night, the company will sing the "Air des bijoux" and "Dio del or" out of compliment to this musical Georgie Heriot. To open Her Majesty's Theatre will, however, require him to advance money as well as credit. —*Liverpool Porcupine.*

CONCERTS—VARIOUS, &c.

The last Monday Popular Concert in St. James's-hall was for the benefit of that universally esteemed artist and thoroughly classical player, Mr Charles Hallé, who provided a rich programme for his patrons, including a quartet by Cherubini (performers MM. Straus, Ries, H. Blagrove, and Piatti); Beethoven's violoncello sonata in A (violoncello Signor Piatti); one of Haydn's most vigorous trios; Schubert's solo pianoforte sonata in A; and vocal pieces by Bach and Esser, sung by Mdlle. Bettelheim. If for nothing else, this excellent concert would have been rendered memorable by Mr. Hallé's very masterly performance of Schubert's enchanting though little known sonata. But the entire programme was first-rate. The next concert (May 7) is for the benefit of Madame Arabella Goddard. At the last concert of Mr. Henry Leslie's Choir the programme included an unusual number of madrigals—among others, one by Mr. Leslie, one by Mr. Lahee, and one by Mr. Westbrook, which gained the first, third, and second prizes offered by the Bristol Madrigal Society in 1865. The programme was otherwise interesting, comprising vocal solos by Messrs. Santley and Leigh Wilson, and a pianoforte solo by Miss Madeline Schiller. Mr. Leslie announces for May 17 an extra concert, with a programme of great variety. The National Choral Society (Exeter Hall), directed by G. W. Martin, have given a more than average good performance of Handel's very trying oratorio, *Israel in Egypt*. The Royal Society of Musicians has held, at Freemason's-hall, its 128th anniversary festival—remarkable for being the occasion of celebrating the newly-formed and long-wished for alliance between society and the Society of Female Musicians, for an excellent speech from Mr. John Duke Coleridge, Q.C. (chairman), for a capital after-dinner concert of vocal and instrumental music, and for an unusually liberal subscription; a highly-creditable school concert has raised the musical reputation of St. Peter's College, Westminster; and other performances, too numerous to specify, have taken place. Not by any means the least interesting event that has marked the progress of the musical season was the concert which took place on Monday night in St. James's Hall for the benefit of Herr Molique, whose long residence in this country has been of inestimable influence, whose character as an artist and as a man stands equally high, and who now, in the autumn of life, is about admiration and respect of every musician and every amateur of music to leave us for his own country, where he will carry with him alike the with whom, directly or indirectly, he has come in contact. The programme was full of attractions.

MISS ROSA BRINSMEAD AND MISS FANNY ARMYTAGE gave a *matinée d'Invitation* at Mr. Brinsmead's pianoforte rooms, Wigmore Street, yesterday (Friday), and were honoured with a full and fashionable audience. Both these young artists are fast improving, and will not fail to attain a high position in their profession. Miss Brinsmead showed taste in choosing, and talent in playing, Mendelssohn's Sonata in D, for pianoforte and violoncello, in which she had the able assistance of that excellent violoncellist, M. Paque. Miss Brinsmead's other pieces were Weber's "La Gaieté," in which her neat and rapid execution was heard to advantage; and Thalberg's second fantasia on *Les Huguenots*, the mechanical difficulties of which she overcame in a surprising manner. Miss Fanny Armytage's vocal talent was displayed in a romance by M. Gounod; a duet with that excellent larytone, Mr. Renwick, "La ci darem la mars," in which she showed herself possessed of dramatic power; and a waltz, by Signor Arditi, "L'Arditi," where her faculty of executing rapid passages had ample scope for display. Besides the performances of the fair concert-givers, Mr. Renwick sang, in his best style, "None ever," by Signor Tito Mattei, and Mr. Henry Smart's pleasing song, "The rose of May;" and M. Paque played an effective violoncello solo of his composition, on airs from *La Traviata*. Mr. Sidney Naylor was an efficient accompanist.

ST. JAMES'S HALL.—A Grand National Harp Concert took place on Saturday evening. Notwithstanding the inclemency of the weather the hall was full, and the selection, on the whole, well adapted to the musical tastes of a Saturday night audience. The vocalists were Mdlle. Ida Gillies, Mdlle. Erna Steinhagen from Berlin, Madame Sainton-Dolby, Madlles. Sidonie and Virginie Van der Beck, from the Imperial Opera, Paris, and Master Richard Coker (designated the "great soprano boy," from America—his first appearance), assisted by Mr. Benedict's Choral Society, and a band of harp-players, including Messrs. John Thomas, J. Balsir Chatterton, T. H. Wright, John Weippert, &c., with Madlle. M. de Beauvoisin as solo pianist. The concert opened with the National Anthem by the choir, accompanied by the band of harps, followed by a selection of Welsh national melodies well sung by the choir and well-received by the audience; after which Master Richard Coker made his first appearance and sang Meyerbeer's "Robert, toi que j'aime" to the delight of all present. There is nothing a certain section of the public so much delight in as

juvenile phenomena, and the younger the phenomenon the greater their delight. Young singers have this advantage over old that they are never criticised. All their faults are extenuated on account of their years, and all their merits glorified as if they were counterbalanced by no fault. This is a great "pull" in their favor. Moreover, the love of children is a general feeling, and perhaps their is nothing in the world more beautiful than to see a boy or girl of tender years trying and having the power to amuse a large company of adults. Who could find fault under the circumstances, and who could refrain from applauding the tiny vocalist or instrumentalist as it may be. But enough of this for the present. Master Richard Coker is the best of the juveniles, native or foreign, whom we have had "put forth upon us" for a long time. His voice is a pure soprano, or treble, of extraordinary compass. His singing of Meyerbeer's air, though a little flat at the commencement, soon got right, and was wonderfully brilliant and steady as he went on. He also gave with much vigour, if not exactly purity of style, Verdi's "Non fu sogno," from *I Lombardi*, and, with great feeling, "Home, sweet home," and Sir Henry Bishop's version of "Come live with me and be my love." Of course Master Richard Coker was encored and tremendously applauded throughout all his performance, and at the termination expressions of wonder and delight went through the hall, and if the young vocalist was not satisfied with his reception he must be a wonder indeed. Miss Ida Gillies was encored in a charming bolero, entitled "Paquita," by Mr. George Macfarren. She sang it with so much naïveté and expression as to gain loud and general applause. Mdlle. Steinhagen, in Schubert's "Hark the lark," and the Sisters Van der Beck in some songs and duets, Miss De Beauvoisin in her pianoforte solo, "Erin," by Benedict, pleased universally. Madame Sainton-Dolby sang the Welsh melody of "The Ash Grove," accompanied on the harp by Mr. John Thomas, and was loudly encored. Two harp duets by Mr. J. Thomas, "Cambria" and "Souvenir du Nord," on Russian melodies, were performed by Messrs. Wright, Thomas, and Balsir Chatterton with capital effect. The concert closed with "Rule Britannia," sung by the choir and accompanied by the harp. Mr. Benedict and Mr. F. Archer accompanied and conducted.—BASHI BAZOOK.

SUNDERLAND.—The concert given in the Lyceum Theatre on the 20th by Mr. Sims Reeves and party appears to have been an eminent success. The following account is abridged from the *Sunderland Times*:—

Though in numbers the artists were few, yet in ability they were a host. The name of Mr. Sims Reeves in the programme was sufficient to fill the theatre; for the gifted tenor has always been a favorite in Sunderland, where he has never failed to appear when announced, and the musical public have never been disappointed. Some years have elapsed since he last sang in the Lyceum. The violin playing of Herr Rosa was full of expression and power, and entitles him to rank as a brilliant performer. Mr. Rea, who presided at the piano, is a first class organist as well as a clever pianist. Mr. Lewis Thomas, is the fortunate possessor of a good bass voice, strong in the low notes. In the "Wanderer" and Mendelssohn's "I'm a roamer" he was most successful, the latter being encored, when he substituted "Come lads and lasses." Miss Edmonds established herself as a favourite, not only by her grace, modesty, and intelligence, but for her high qualities as a vocalist. Her voice, one of the purest of sopranos, cannot be classed amongst what is called "powerful," but for sweetness, delicacy, and purity of tone, it would be difficult to surpass. We have heard sopranos of greater range, but here every note was good and distinct in all parts of the theatre. Never attempting brilliant crescendos, or "shakes" of her own, but preserving a conscientious adherence to the score, the fair songstress was successful by force of simplicity, without the adventitious aid of meretricious ornamentation. In "With verdure clad" Miss Edmonds was greeted with a recall, a similar compliment being awarded to Rossini's "La Pastorella." In Bishop's song, "Should he upbraid," so hearty was the call for an encore, that though she returned to the stage to bow her acknowledgments, the audience would not be denied, and when she gave Dr. Arne's song, "Where the bee sucks," brilliantly and with exquisite taste, the enthusiasm of the audience was fairly aroused. The feature of the evening was, of course, the "star," Mr. Reeves, who, on his entrance, received a perfect ovation. The first few notes of the recitative, "Deeper and deeper still," showed that one of the finest voices ever bestowed upon man retained all those qualities that have made the possessor of it so famous. In the second song, Kücken's "Twilight is dark'ning," Mr. Reeves's delicacy and exquisite pathos elicited the most rapturous applause. When the popular tenor returned, music in hand, to give the audience an encore, a favour he rarely concedes, the enthusiasm became unbounded and he was heartily cheered, an acknowledgment he smilingly acknowledged, and when the first bars of the accompaniment showed the song was the ever popular "Pretty Jane," the audience again broke out into raptures. Into this song

Mr. Reeves threw all his old powers of execution, and at the conclusion was again vociferously cheered as he retired. In Blumenthal's song, "The Requital," Mr. Reeves again mightily enchanted his audience, who refrained, however, from imposing any further task upon him. The concert was in all respects a success, and such as will justify Mr. Vincent in further steps to provide first-class music for a Sunderland audience.

MUSIC, &c., RECEIVED FOR REVIEW.

DEARLE & Co.—"Let her depart," song, by E. THURSHAM.

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WILLIE PAPE begs to announce his arrival in Town for the season.—Address—No. 9, Soho Square, W.

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MR. FRANK ELMORE will sing his new song, "Airy Fairy Lillian," at St. James' Hall, May 30th.—123, Adelaide Road, N.W.

MR. EMILE BERGER.

MR. EMILE BERGER begs to announce to his friends and Pupils, that, after having completed his engagements in Scotland, he will return to London, for the season, on the 16th of May. All communications, relative to Piano-forte Lessons, Concerts, Soirées, &c., may be addressed to him, at Messrs. DUNCAN DAVISON and Co.'s, 244, Regent Street, London.—*Glasgow, March 31st, 1866.*

MISS ELLEN BLISS (Pianiste), Pupil of Mr. Benedict, All communications to be addressed to her, care of Messrs. DUNCAN DAVISON and Co., 244, Regent Street.

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